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BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.
WITH ENGRAVED ILLUSTRATIONS.

No. XCVIII.—JAMES ARCHER, R.S.A.

BORN in Edinburgh, in 1824, Mr. Archer, like many other Scottish painters, owes his early education in Art to the School of the Board of Trustees for Manufactures in Scotland, originally established so far back as 1727, towards "encouraging and promoting the fisheries, and such other manufactures and improvements in Scotland as may most conduce to the general good of the United Kingdom." The funds set apart for this purpose, £2,000 a year, were placed under the management of the Board, but subject to the control of the Lords of the Treasury. "In carrying out the purposes of this Act," says Sir George Harvey, President of the Royal Scottish Academy, in his recently-published volume on the early history of the Academy, "the Trustees, originally twenty-one in number, offered premiums for the best designs or drawings of

patterns for the improvement of manufactures; and in the year 1760 a master was permanently appointed to instruct the youth of both sexes in drawing; thus laying the foundation of the School of Design, which has now existed and prospered under the management of the Board for more than a century."

This School, as already intimated, has done good service to Art, and, in its present advanced condition, may be considered in some degree analogous to the School of our Royal Academy, though that of the Royal Scottish Academy would, perhaps, bear fitter comparison. The Trustees' Institution has long been under the direction of some of the most able artists of the northern capital, and when Mr. Archer was a student, the late Sir W. Allan, P.R.S.A., was master there. During the first ten years of his artistic life he limited his practice to drawing portraits in chalk, for which he had so great demand that but little time was left for anything else: his first drawing of this kind was a portrait of a grandchild of the celebrated Lord Jeffrey. Of his oil-pictures exhibited in the Scottish Academy of which institution he was elected Associate in 1853, and Academician in 1858—we have but little record; but a picture, 'The Last Supper,' exhibited by him in 1849, shows that he began early to attempt subjects of a high order; and this not unsuccessfully, as may be gathered from a remark made in our Journal at the time,—"freely grouped, solemnly fine in expression, and most creditable as an entire work." In 1852 we find him exhibiting in Edinburgh numerous works of a very diversified character—history, portraiture, *genre*, and landscape; as if he had scarcely yet decided in his own mind which class should have undivided attention for the future.

In 1854 Mr. Archer first appeared as an exhibitor at the Royal Academy, by sending two portraits in chalk; one, of the Countess of Kintore, the other, that of Miss Hope-Johnstone: also a cartoon of 'The Last Supper,' from which he painted, and exhibited in the year following, an oil-picture: both the cartoon and the painting were favourably noticed in our columns. 'Musing' and 'Amused' are the titles of his two works exhibited at the Academy in 1856. The picture 'IN TIME OF WAR,' one of our engraved illustrations, does not support the title given to it when it hung in the Academy in 1857: the scene itself is eminently peaceful; but we may assume that the letter brought by the elderly lady, and which she seems most unwilling to intrude on the younger, probably



Drawn by W. J. Allen.

FAIR HELEN OF KILCONNEL.

[Engraved by Butterworth and Heath.]

a married daughter, contains some painful intelligence arising out of war. It is a most carefully painted domestic scene, in praise of which much might be said; and was a commission from a gentleman in London, now deceased. A stanza from Tennyson's "Lord of Burleigh" supplied Mr. Archer with the subject of the only pic-

ture exhibited by him in the year 1858; it bore the title of 'A Hidden Sorrow,' and shows only a single figure, that of a lady, whose countenance indicates a troubled mind.

We come now to a class of subject from which, perhaps, have been plucked the brightest laurels with which this artist is deco-



rated—the semi-historic romances and ballads of olden time. The first of these, 'Fair Rosamond and Queen Eleanor,' appeared at the Academy in 1859,—a clever picture, representing the beautiful Rosamond kneeling before the injured and inexorable queen in supplication for her life. The next year he sent to the same gallery 'Lady Jane Beaufort,' wife of James I., the "poet-king" of Scotland; the picture was suggested by a poem of the monarch's entitled "The King's Quhair:" James and the lady are here seen in the garden of Windsor Castle. The picture is in the collection of

Mr. J. Wyllie, Hunsdon House, Hertfordshire. 'Playing at a Queen with a Painter's Wardrobe,' exhibited at the Academy in 1861, is an amusing and skilful appropriation of an artist's studio-properties by a little girl who has arrayed herself in royal habiliments: the work is the property of the Earl of Stair. With it Mr. Archer sent the first of a series of four paintings illustrating "The Historie of King Arthur:" it bore the title 'La Mort d'Arthur,' and shows the dead monarch taken away in a barge, attended by three queens, and Nimue, "the chief lady of the lake." The second,



Drawn by W. J. Allen.]

IN TIME OF WAR.

[Engraved by Butlerworth and Heath.

'HOW KING ARTHUR OBTAINS THE MYSTIC SWORD EXCALIBUR,' was exhibited the year following, and is engraved on the next page. The composition may be best described in the extract from the history which suggested it:—"So they rode til they came to a lake, which was a faire water and a broode, and in the middes of the lake King Arthur was ware of an arme clothed in white samite, that held a faire sword in the hand. . . . 'What damosell is that?' said the King. 'That is 'the lady of the lake,' said Merlin. . . . 'Well,' said the damosell, 'goe ye into yonder barge, and rowe

yourself unto the sword, and take it and the scabbard with you, and I will aske my gift when I see my time.'" Our readers may judge, from the engraving, of the excellence of this picture.

In 1862 Mr. Archer left Edinburgh, and took up his residence permanently in London, sending to the Academy Exhibition of 1863 the third of the series of the "King Arthur" pictures, 'The Sancgreall, King Arthur relieved of his grievous Wound in the Island-valley of Avalon,' by the application of the contents of a "holy vessel borne by a maiden, and therein is a part of the holy blood

of our Lord." In the old romance, it is the *vision* of the Sangreall that heals. The two last-mentioned pictures are also the property of Mr. Wyllie.

A humorous, yet well-studied and very carefully-executed picture, 'How the Little Lady stood to Velasquez,' was contributed to the Academy in 1864: "those who have studied the marvellous portraits by Velasquez," was our note of this work at the time, "will know how duly to appreciate this transcript in brief, not to say this parody on the great originals." With it appeared 'Sir Launcelot and Queen Guinevere,' a subject also taken from the history of King Arthur, but not intended as one of the series to which reference has been made. Three pictures were sent by the painter in the year following:—'My Great-Grandmother,' 'O! Maid Maggie, you're Cheating,' and 'The Puritan Suitor'; of the three, the second on the list most engaged our attention; it is capital in subject, and expressive in character. Two quite young

girls are seated at a table playing the game of "old maid" with cards: one of them, finding that fortune forebodes defeat, charges her companion with dishonesty. The incident is admirably told, while all the technical qualities of the work are excellent. In 1865 he exhibited three pictures, concerning two of which we will simply quote our critic's remarks as the best testimony to their merit. "Mr. John Archer is another of our young artists who is making sure progress. His picture of last year, 'You're Cheating, Maggie,' placed him in a foremost position among our rising men; its sequel in the present exhibition, 'Hearts are Trumps,' is of the same solid and sterling quality. The subject is the game of whist, with dummy. Three ladies, meditating mutual cheating, are seated at a table, cards in hand. The ladies are acquaintances we formed in Mr. Archer's previous picture; the motive also in the two works is similar. We think, however, the present picture has been carried out, especially in the accessories, more thoroughly. . . Mr. Archer's



Drawn by W. J. Allen.]

KING ARTHUR OBTAINS THE MYSTIC SWORD EXCALIBUR.

[Engraved by F. Kempton.]

second work, 'Buying an Indulgence for Sins committed and to be committed,' is, as the title suggests, of the nature of a satire, properly possessing little beauty and much grotesque character."

The whole of the three pictures exhibited by Mr. Archer in 1867 merit special detailed notice, had we space to devote to them. One, however, must be singled out, 'The Time of Charles I.,'—portraits of the children of Mr. W. Walkinshaw, of Hartley Grange, Hants,—because we believe the artist to be the first who adopted the idea of portraying children *in costume*; his previous example was 'How the Little Lady sat to Velasquez.' A charming composition, with all its old-fashioned accessories, is the group of young children, which would do no discredit to the period of the renowned Spanish master. The other pictures of the year were 'An Introduction,' and 'Henry II. and Fair Rosamond,' each good in its way: the last was sold to Mr. Shand, Advocate, Edinburgh.

In 1868 appeared the fourth of the "King Arthur" pictures, 'The Funeral of Queen Guinevere,' showing Sir Launcelot and "his eight fellows of the Round Table" escorting the

body of the queen to her tomb in Glastonbury. The picture was bought by the Council of the Art-Union of Edinburgh, as one of the prizes to be distributed. A novelty from the easel of this painter is a little work, one of much excellence, entitled 'Bringing Home Fern—Evening: a group of rustic figures in a landscape.

'Against Cromwell: a Royalist Family Playing at Soldiers,' was exhibited, in 1869, with 'FAIR ELLEN OF KIRCONNEL: the latter founded upon a tragic incident of olden time, that happened in Dumfriesshire, in which a daughter of the Laird of Kirconnel was accidentally shot by a rival suitor as she rushed forward to shield her lover from the bullet of the assassin. We have no room for comment on these well-sustained pictures; nor on Mr. Archer's 'Sir Patrick Spens,' the only work exhibited by him last year.

We remember seeing in the International Exhibition of 1862, an admirable work by Mr. Archer, called 'Summer-time, Gloucestershire,' which we had not noticed at any preceding exhibition. 'Buying an Indulgence' was in the Paris Exhibition of 1867.

JAMES DAFFORNE.

SELECTED PICTURES.

DAVID BROUGHT BEFORE SAUL.

Louisa Starr, Painter. S. S. Smith, Engraver.

AT the annual distribution of prizes, in December, 1867, to the students of the Royal Academy, the first name which appeared on the list was that of a lady, Miss Louisa Starr, who received a gold medal for the "best historical painting," the work thus honoured being that here engraved, "David brought before Saul." As it is only within a comparatively short period that ladies have been admitted into the Schools of the Academy, it is most creditable to Miss Starr that she should have carried off the highest prize from all her male competitors; and it also shows the Academy had acted wisely in at length allowing females to participate in the privileges of its schools. But why should the Academy limit its grace or favour to the preparation of a class of students for the practice of Art? exciting their emulation in the arena of competition by awarding them prizes, and then putting a bar against the reception of future honours should they be found worthy of wearing them. Why, in short, should not ladies be eligible for election into the corporate body of the institution? It would form no novelty in the annals of its constitution; in fact, such admissions would only be reverting to the earliest position of the Academy, when Angelica Kauffman and Mary Moser ranked among its "Members." So long as these are limited to the number of forty, it would, perhaps, be too much to expect to see three or four ladies included in it, and even among the twenty Associates; but with a wider, and—in the best interests of Art—a more liberal and comprehensive scheme of distributing academical degrees, such concessions would be both graceful and politic. In literature, in the sciences, and in many other intellectual acquirements, women are making their influence and abilities felt in the social world; then why as artists should they find the doors that are open to others closed against themselves? We are not arguing this point with reference to Miss Starr, who is yet a comparative novice, and can wait for whatever the future may decide in her favour; but there are lady-artists of long standing who would shed no fictitious lustre on the roll of the Academy.

Miss Starr's picture, "David brought before Saul," was exhibited at the Academy the year after it received the honour awarded to it. The subject is taken from the scriptural passage in the history of the future King of Israel, where it is written,—"And as David returned from the slaughter of the Philistine, Abner took him, and brought him before Saul, with the head of the Philistine in his hand." The composition is simple, and the artist acted wisely in not loading it with numerous figures and accessories, as under the circumstances she might well have been tempted to do. The young victor, kneeling modestly, lays his prize at the feet of the monarch, who regards him with a strange, half-incredulous look, as if he could not realise the fact that such a stripling could have overthrown the terror of the Hebrew hosts. The figure of Saul is very striking; dignified, yet easy in pose. Behind his chair is Jonathan, who already seems to feel that yearning towards David which afterwards grew into a friendship that has become a proverb. The picture is not without evidence of the work of a "young hand," but its merits richly deserve the honour it received.

A GENUINE ARTISTIC RACE.

PART II.

LET us now turn to examples of Japanese pantheistic humour. Among the most curious we find the "Guardians of Heaven," possessing the anatomy of wrestlers, with wild gestures, looks of fearful import, and having circlets of tongue-shaped flames about their heads. These beings in their general aspect are not unlike the Etruscan door-keepers of hell, with more propriety called "furies." Indeed, the popular supernatural imagery of Japan is quaintly terrible, and absurdly materialistic. Besides their vulgar superstitions, the common people have a propensity for what is coarsely ridiculous. Their fancies are singularly second in naïve humour of this sort, even as respects their gods. In the personifications, however, of Houni-Toko-Tatsi, their supreme deity, as a kindly contemplative old man wearing a broad-brim hat and a heavy cloak, their idea, except in the costume, does not vary materially from the Christian one of the "Father" in heaven. But the Japanese have invented scores of minor deities, each charged with some special function, as is every Roman saint. Instead, however, of being superior in form and spirit to men, they seem inferior, often ludicrously and grotesquely frightful; but devoid of malice, although possessing a greater capacity of mischief and wickedness. The artists of Japan reverse the poetical machinery of pagan Greece. In place of effigies of high beauty and intelligence they feed the imagination with the impish, ugly, jocose, bizarre, and extravagant. As an instance in point, is the figure of Raiden, the demon of thunder. We associate this phenomenon with the anger of a powerful and majestic being, all omnipotent. But Raiden is a fantastic hairy imp, more bestial than human in type, with knotted joints and contorted limbs, who leaps about "like mad" in the centre of a dark cloud, banging away with heavy sticks at a wheel-like circle of flat drums, which he swings around his head; a pitifully droll figure in itself, but not unsuggestive of the rattle of the electrical fluid.

The god of wind, Fūten, is a more serious, but equally ugly, conception, half-enveloped in an immense bag swollen with imprisoned tempests, which he carries on his back, holding the two ends in his hands ready to unloose their destructive forces on the earth whenever the caprice seizes on him. As the patron of arms, the Mars of Japan, there is a hybrid monster, partly man above, animal beneath, or neither, just as the imagination can take hold of the strange medley of functions. The face of the bestial portion resembles one of those hideous rascally knockers common to palace doors when the devil was all-rampant in social life, while the more human part has enough heads, arms, and weapons attached to its nondescript form to furnish an entire army. As a symbol of the anarchy, cruelty, and wholesale slaughter which make up an Oriental's notion of warfare, it is quite pertinent; more so than the patron saint of horsemanship, who careers through the clouds on a coal-black steed with fiery eyes, brandishing two swords over his head like an aureole of flame, scowling the while so fiercely as to make the world aghast as his supernumerary limbs are actively engaged in what seem to be acrobatic tricks. It is a relief to turn to Yebis, the provider of daily food, a jovial marine-demon, with a gigantic crawfish for his head-gear, seaweed for waist-drapery, and spindle legs that end in wave-like claws. There is a droll mixture of knavery and benevolence in his lumpy countenance, as he holds out his gifts, or skips about on the back of a fiendish dolphin, performing a sort of sailor-like fandango. There are more artistic effigies of Yebis in bronze, but of the same general character, which is, evidently, the fisherman's type of a jolly good-fellow, for a protecting deity.

Daikoku, god of riches, an immensely obese man, seated on bales of merchandise, holding a miner's hammer in one hand, in his ample costume looks like a caricature of a daimio. His opposite, Hotei, the incarnation of contentment in poverty, is a yawning, big-bellied, stumpy vagabond, scantily clad; exactly the

fellow to invite the attentions of a village constable in New-England, as having no ostensible means of livelihood. Both are great favourites, though how much is depicted in serious and how much in a satiric view, we cannot decide. There is an unmistakable touch of the latter in all these figures, and but little that bespeaks profound veneration or devotion. The god of longevity, Shion-Ko, decorously clad in flowing robes, of a good figure for so old a man, has a smiling countenance, topped by a *cranium* that rises prodigiously above his eye-brows, an abnormal mass caused by constantly reflecting on ways of promoting the welfare of men, so well managed as to appear almost becoming. Japanese heroes in their outward guise are no better than the gods. The founder of the line of the Milados, Zimmou, who reigned 660 years B.C., is clothed in rich mail, which, by itself, makes him look extremely warrior-like; but a fan in his hand, head-dress of deer-horns and peacock feathers, false eyebrows, and a superb gaudiness of drapery, cause him also to appear like a masquerading reveller rather than the venerated ancestor of the oldest family of sovereigns on earth.

The quaintest specimens of humour, designed with an artistic keenness which makes their queer attitudes and performances seem natural, are those impossible beings, so common in their sketch-books, with legs or arms extending five or more times the length of their bodies, and yet who preserve the dignity and almost the grace of normal humanity, while doing things as unaccountable as their laughable proportions. Sometimes their heads, connected with their trunks only by a sort of umbilical string, fly off in the opposite way to which their bodies are running, gyrating a moment in the air, and finally, upside down, find themselves staring with a sardonic grin into the faces of frightened folk, who lose their wits on seeing these trunkless inverted heads, with bodies blundering about in another direction. Perhaps the most wonderful of these inventions is that double-bodied and headed individual, who, although so copiously provided with brains and viscera, has but one pair of arms and legs to wait on them; a grotesque freak of Art than is the living negro girl of America with her four arms and legs, two heads and only one body. As a drawing, is extremely well done. The countenances are really noble, with somewhat of a dandyish cut of hair and whiskers. Each head, as with the negro girl, maintains a will and character of its own, but the hands and feet are used in common, apparently gesticulating and marching in unison to one impulse. They or it, as you please, without a rag of clothing, are promenading on the sea-shore, in the society of other extraordinary creatures, including some of the long-armed or long-legged gentry, which attributes, however, never are found together on the same individual. They have ugly features, and crouch on the sands. One projects his ungainly arm a rod before him to grasp a scroll which has just been brought from the "south-east kingdom" by one of its "feathered people," who descends with rapid sweep of wing head downmost. The legend states that this people "have cheeks lengthened out like those of birds; their beaks are red; their eyes white. Wings grow upon them, and they can fly a short distance; they resemble birds, but are not hatched from eggs." All these features are strictly observed by the artist. He has constructed something which is neither all man nor all bird, but has the qualities of each accurately blended, as are those of man and animal in the centaur. Feathers and wings run almost imperceptibly into clothing. On one view the face seems to be entirely a bird's beak and skull; on another, it looks like a human *cranium* with a low forehead and sharp nose. In another plate two of these beings are represented fighting as cocks fight, their feathers torn and flying about, and their faces animated by human intensity of passion and capacity of stratagem. The bloated demon of gambling, with turtle-fish eyes, and ensnaring flexible feelers quivering over them, delightedly watches the struggle. Often in lieu of a beak they display a slim nose several feet long, which they turn to practical use by placing the end on a comrade's shoulder



LOUISA STARR. PINXIT

DAVID BROUGHT BEFORE SAUL.

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and hanging bundles to it, partly supported in one hand to ease the weight and prevent oscillation. These long-noses are great jugglers. They write, paint, toss and catch rings, and do all sorts of tricks, with this well-trained member. Indeed, impossible acts and growth of limbs are so cleverly managed as to appear feasible and natural. We come to look on them as no more outside of nature than a fresh turn to the wheel of fashion bringing up the monstrosity of yesterday as the beauty of to-day. In this naturalness of their unnatural in Art lies one of their specific triumphs. We may forgive ourselves for believing in the existence of the Japanese mermaid, for their strangest vagaries really look like studies after life. Specimens of monsters in whom each member and function is antagonistic to its neighbour, so plausibly constructed as to make the whole appear vitally sound and well adapted to its own ends in life, could be generated only in imaginations steeped in a belief in their existence somewhere. The *rococo* grotesques of Europe are wanting in this principle. Besides being stupidly ugly and imbecile in motive, they are far less original in thought, and have no organic life, truth of instinct, or reason of being. Not even a Raffaele or Razzi could impart to their bizarre fancies the constitutional verity of existence which animates the Japanese designs; still less bestow on them a corresponding dignity and purpose of characterisation. Theirs are out and out artistic lies, unworthy of their powers of invention, and with the latter painter frequently indecent. The common run of artists dwarfed, distorted, or befouled nature with no adequate result in way of decorative design, not even of pleasurable surprises or grim humour. For proof, examine the frescoed ceilings of the corridors of the Florence gallery, which embody the best and worst of this species of ornamentation. But the Japanese artists amuse by the quaintness and freshness of their ideas; edify by the profound comprehension of their motives and materials; and excite our senses by forcible suggestions of the unseen things in the universe. Spiritual in the Christian sense, never; but always entertaining. Nevertheless, in some of their compositions there is to be seen a physical grasp and grandeur that borders on the sublimely terrible. Witness the spectre evoked by a magician out of his inkstand, issuing as a vapour, and slowly taking the shape of a huge dragon, with claws that can clutch mountains, and a spine whose crackle, as it uncoils, reverberates like the roll of thunder. Its noxious breath darkens the air, and condenses it into a mass of gloom, in which glisten two round fiery eyes, like phosphoric balls. Does not this spectre woefully signify the poisonous effects of a vitiating literature on any land?

But it can scarcely be claimed for the Japanese artists, however powerful in some of their conceptions, that they attain complete sublimity of style. This is due to no failure in executive skill, but to a subtle impulse which almost always stops them short of the highest language of Art, and incites them either abruptly or insidiously to introduce irony, coarse humour, or malicious common-sense, which seem to be national traits. These are a counterpoise to low superstition, but also a check to the finer idealisms. A spiritual faith with its concomitant feeling of beauty are overlaid by the grosser habits of mind. Even that magnificent image of physical terror, the dragon of hurricanes, is shown, not so much as destroying men, as subjecting them to ludicrous catastrophes; and the god of thunder is to be seen frantically struggling on the ground, thrown out of his cloud-home by the recoil of his own lightnings.

The passion for caricature, mainly jocose, quite overcomes the sentiment of veneration towards the deities that preside over domestic affairs. These are treated as of the artist's own flesh; jolly, fine fellows, made at home in their families, to bring them good luck and drive off evil spirits, in whose active intermeddling in their households all good Japanese devoutly believe. There is little evidence of the positive idolatry in their Art which obtains where image-worship is made a serious rite; and the common mind is less discriminating between the purely spiritual gods and the fickle creations of its own

fancies, on a level with its own nature, with the direct mission of administering to physical wants. The primitive worship of Japan, known as Kami, an example of the better side of its religious instincts, is held in rustic chapels, constructed in beautiful groves, where the eye reposes on picturesque views. In the centre of these small temples there is suspended a highly-polished metal mirror, as an emblem of the unseen, all-seeing god, who, reading the thoughts of men, reflects them back by this simple means to their own view. It behoves, therefore, no one to approach this mirror except with a pure soul. In the degree it reflects the worshipper's peace of mind, it measures his progress towards holiness. Pieces of white paper are hung about the walls as tokens of the cleanness of mind and body required of the followers of the Kami before entering the sanctuary. There is nothing else to distract attention from the mute lesson of the mirror. To those who can appreciate its symbolism it appeals with a directness that makes the worship of Kami a miracle of abstract simplicity and spiritual efficacy. By no other of man's forms of worship, unless it be the silence imposed on the followers of Fox until the spirit moves the tongue to speak, does the human soul appeal more directly face to face to the great soul of the universe without intervention of priestcraft or idols. A people which could thus conceive a religion must have an innate consciousness of the Supreme that no Art could effectively portray, and which as effectually bars any attempt to image the divine essence as any law of Mahommed or Moses. At the same time their humorous, æsthetic temperament, joined to their familiar associations with the special attributes of a divine Providence, as delegated to inferior beings not dissimilar to themselves, although not the loftiest inspiration to Art, is nevertheless a prolific incentive, and aids the common mind in preserving its almost juvenile elasticity and contentment.

How can a poor man murmur at his lot in the face of his tutelary Yebis? the merry kind-hearted fisherman, no more rich in worldly goods than himself, always cheerful and ready to do a neighbourly act! Does not the philosophic laughing Hotei live like the meanest peasant; his sole possessions being a fan, knife, and a big leather wallet to hold the frugal gleanings which form his meagre diet? This last article serves also for a mattress, or a float on which to cross a river; often as a mat for the urchins to play on, attracted by his pleasant stories or the pranks which he encourages on himself. He tells them the best things in nature are free to all who know how to enjoy them, and warns the little fellows against vice and luxury. Benten, too, the beautiful lady, the inventor of music, whose grand appellation is Ben-Zaiten-njo, has she not had fifteen sons, all stalwart honest fellows of different professions, and is she not the model-mother of Japan, as well as queen of delights, and the pattern housekeeper and mistress of all the prosaic virtues? I wronged the excellent woman in likening her to the Grecian Venus, for she is a superior type of womanhood: a practical domestic guide to the family in one aspect; in another, a mystical incarnation of the supremest functions of nature and humanity; the veritable god-mother of Japan, about whose head burn three divine flames encircling three lovely pearls, and whose eight hands are all busy in promoting human welfare.

Neither should we overlook the kindly grave old gentleman, in the dress of a learned doctor, Topi-Toku, god of talents, with his organ of benevolence grown so large in meditating how to instruct and amuse the young folk; in usefulness worth a dozen of the niggardly St. Nicholas, who 'limits' his gifts to once a year. Wise and friendly deities all, dearly loved, yet treated with a jocose intimacy which would try any human friendship. They are adepts at games, love to bet, and condescend to private theatricals to amuse their earthly clients. If in a gay mood, Benten sings, and accompanies herself on a lute, like any roving troubadour. When industry moves her, she sets as benevolent an example of making up garments for the poor as any member of a Christian sewing circle. In fine, there is

nothing a Japanese may conscientiously do to amuse or benefit himself which is not likewise done by their social deities, whose morals appear to be much above the standard of Olympus, even if their manners have less style. They are democratic, not aristocratic, gods, of the people's own breeding; rich in homely virtues, and not without many of the accomplishments of their betters of Greece. All this domestic mythology is very pagan; but where can we find in other religious personifications any of a less reprehensible character? In some respects it is a pictorial expression of some of the moral precepts of the Sermon on the Mount; the "bread of life" put into the vernacular language of a multitude still in the childhood of their intellectual development.*

JACKSON JARVES.

OBITUARY.

JOHN FREDERICK ECKERSBERG.

[THIS notice has been forwarded to us from a correspondent at Christiania, a countryman and intimate acquaintance of the deceased painter.]

John Frederick Eckersberg was born at Drammen, on the 16th of June, 1822. There was nothing in his early boyhood that gave promise of the rare artistic talent of which he afterwards proved himself possessed, nor had he an opportunity of seeing works of Art of any description in his native place. He was a clever boy, who could turn his hand to many things, and to more purpose than boys in general: for instance, he had a taste for gardening; and would amuse himself with household chemistry, such as distilling perfumes, &c. He received the school-education usual for those who were not intended for the learned professions, and having completed this, his father, who was a merchant, and wished him brought up to mercantile pursuits, allowed him, as a recreation, to accompany a near relative to Holland. Here young Eckersberg begged to be allowed to remain some time. With the sanction of his father, his relative placed him with a private tutor in the small town of Edam, in order to learn the Dutch language, which might be useful to him hereafter, as a considerable trade was then carried on between his native place and Holland.

Although Edam could not boast of much more in the way of artistic painting than Drammen, it certainly was here that his eye was first opened to the light of Art. The writer of this notice distinctly recollects the admiration with which the youth viewed the glass-paintings on one of the churches—the only, but in that branch very good, works of Art Edam possessed—on an evening when they were illumined by the setting sun; and the joyful enthusiasm with which he expressed himself about the beautiful effects of the variegated light. As even trifling circumstances or traits in the early life of men who afterwards raise themselves to a prominent position are of interest, I will mention as a proof how open his mind was, though unconscious of it at the time, to receive and store every new impression even to the minutest details: being one day with him on the downs near Scheveningen to look at the sea and the coast in a heavy storm, the scene had taken such hold of his mind, that ten years after, when conversation happened to turn upon marine-painting and our excursion to the downs, he at once

* To be continued.

roughly sketched off in water-colours a view of the sea, with the different vessels in sight, that could not in point of accuracy have been more faithfully portrayed if taken on the spot.

Having been introduced to some of the principal families at Edam, a member of one of them took him to Amsterdam for a few days. He was shown the sights. Much as there was of interest in the large city to astonish the boy, who had only seen such places as Drammen and Edam, it was the treasures of Art in the National Gallery—at that time even richer than now, before the pictures by the masters of the Dutch school had been removed to the Hague—that riveted his attention, and inspired him with feelings unknown till then, opening up to his mind a world new and beautiful. Here was the turning-point in Eckensberg's life; for even if the thought, "I will be as one of these," did not momentarily flash upon him, the impressions he then received grew stronger day by day, and the thought and wish to try to do something crowded irresistibly upon him.

He began alone, in his solitary room, with no one to teach, no one to guide him. But faltering as his first attempts necessarily were, they were not without marks of talent; for a skilful drawing-master and painter in water-colours, who lived at Edam, accidentally seeing some of them, found so much of promise, that he offered him his assistance. This proposal, if nothing else came of it, certainly strengthened the dawning consciousness of his artistic call.

At eighteen years of age he returned to Norway, and was placed in a mercantile house in Christiania. With the turn his mind now had taken, it was not to be expected that he should find himself content in this position. He continued to draw in his leisure hours, and the holidays he entirely devoted to his love for the Art. His progress, however, could only be slow, teaching himself without aid as he did, being too modest and bashful to seek assistance. During two years spent in this way, his secret wish ripened to a determined purpose, and he at last told his father of his intention to change the desk for the easel. But the stern man of business would not listen to such a nonsensical whim, as he called it, and gave him a severe reprimand for his want of attention to business.

Eckensberg, however, having now decided upon his course, did not allow the parental authority to alter his determination; and he boldly set out upon his self-chosen path, without either encouragement or pecuniary assistance from home. It is without a doubt, that this circumstance, and his being at the early age of scarcely twenty thrown on his own resources, called forth and strengthened that energy and that earnest purpose which were ever characteristic traits throughout his after-life.

He now procured himself an introduction to the technical drawing-school, and met with both encouragement and assistance from the artists then in Christiania. His talent rapidly developed itself during the next few years, and as he worked on to improve himself, he gained his living by copying oil-pictures, painting portraits, and small original sketches. In 1846, having obtained one of the Government stipends for young artists, he went to Düsseldorf, and there entered the Academy in the class for landscape-painting, under Professor Schirmer, and made such good use of his time, both in this class and also in the one devoted to drawing from living models, that

Schirmer being highly satisfied with him, he next year got one of the separate studios for more advanced pupils. After having continued some time longer at the Academy, he took a private studio in Düsseldorf. He now began to find a sale for his pictures, and would probably, following the example of most of the Norwegian artists, have remained at Düsseldorf, if the political disturbance, consequent upon the French Revolution in 1848, had not driven all the foreign artists away from Germany.

Eckensberg returned to Christiania, and as he had a tolerably profitable sale for his works, he soon found himself in a fair way towards an independent position; trusting to this he hastened to fulfil a youthful engagement of some standing, and married in 1850 the lady who now survives him. To every appearance a quiet, contented life after his many struggles now lay before him; but he was not destined long to enjoy these promising prospects: sickness began to visit his home, and soon he was himself attacked by a dangerous disease in the respiratory organs, which threatened such rapid increase, that the physicians, as a last and only remedy, recommended a sojourn in Madeira. Difficult as this project was for him with his very small means, he undertook the voyage with surprising confidence, and arrived at Madeira in 1852, sick, accompanied by his wife, and yet with nothing to depend upon but himself and his pencil. The first few months he was even too ill to work, and when the effect of the beautiful climate began to mitigate his illness, he was at first obliged to turn to portrait-painting, as the readiest means of converting his Art into the great requisite at such an expensive place—money.

This also answered very well, for he received many sitters, and it introduced him to numerous acquaintances, among the temporary residents at Funchal, especially the English. By degrees he regained his health and strength, and could employ his time to advantage for his speciality of Art; so he set about travelling over the island, taking sketches of many of its picturesque and magnificent scenes, from some of which he afterwards finished his well-known series of pictures of Madeira. After an absence of two years he returned to Christiania in 1854, and removed the same year to Düsseldorf, with the intention of taking up his permanent residence there. But the climate did not suit him; symptoms of his old complaint began to show themselves in such alarming degree during the first winter, that with the spring the physicians urged him to hasten his removal. He returned home, and by judicious treatment and the greatest care he recovered, although the disease itself could not be considered eradicated.

As he now saw it was possible both to paint at home and get his pictures sold, he determined to remain, and from that time he lived in Christiania, only making two journeys abroad to see different exhibitions.

The principal reason why all the young Norwegian artists used to go to Copenhagen, Düsseldorf, or other places abroad, renowned for their academies of painting, was the total want of such an institution in their own country; and, very naturally, the thirst for higher artistic instruction, that vainly had been felt by many a budding talent, now, when Eckensberg had fixed himself at home, turned towards him. To relieve this want, and to satisfy the many applications for artistic assistance, he

founded his painting academy in 1859. The importance of this institution was soon acknowledged by the Government, and the Norwegian Chamber of Deputies has ever since voted it a yearly subsidy; from this institute has issued forth a number of young artists, who, though the greater part of them still may have to win a name, already have proved themselves a credit to their master, and in the future annals of Norwegian Art will certainly uphold the reputation of Eckensberg's academy, and long cherish the memory of the friendly master, who guided and assisted them—many gratuitously—in their years of probation, and subsequently gave them his advice.

Every summer but the last, he made an excursion to the various interesting parts of Norway, from which he always brought back a rich harvest of sketches that served him for subjects; and these compositions bear witness to that power of conception which enabled him to portray the grandest features of nature with unquestionable reality of truth. From the charming neighbourhood of his summer retreat at Sandvigen, near Christiania, he selected subjects for many beautiful pictures.

As a Professor of the Art, his name had now acquired a reputation in the artistic world, as many a flattering testimonial from foreign exhibitions bear witness, and his works were in demand from most countries.

In his private life he had to contend with difficulties of a pecuniary nature, having been induced, by his sense of filial duty, to overstep the prudential line so far, that he brought upon himself responsibilities, of which, at the time, he did not understand the nature; these had also now been cleared off, and from that quarter no more threatening clouds obscured the serenity of his future prospect.

But his days were numbered; he was cut off in his prime, after a short illness, at his favourite residence at Sandvigen, on the 12th of July, 1870.

Eckensberg received many marks of distinction. Charles the XV., the present king of Norway and Sweden, conferred upon him, in 1866, the knightly honour of the Swedish order of "Wasa"; and in 1870, only a few months before his death, the Norwegian order of "St. Olaf." Previously he had been honoured by king Oscar I. with the gold medals "*Pignus memoriae*" and "*Literis et Artibus*."

[We may add that the works of this artist are not unknown to us. In the Paris International Exhibition of 1867, a large picture by him received unequivocal commendation in our columns, as did also his previous contributions to that of 1855. In the recent exhibition at Manchester was a fine work from his easel, which we hope may have found a purchaser; for we understand the deceased painter has left a widow and children, to whom its sale would be highly beneficial; Eckensberg unfortunately having died before he could realise a provision for them.—ED. A.-J.]

WILLIAM HOLL.

This excellent engraver died, after a long and painful illness, on the 30th of January. He was born at Plaistow, in Essex, in February, 1807, and was the second son of William Holl, an eminent portrait-engraver, who taught him his art. The son followed for a long time in the footsteps of his father, and some of his best works in portraiture will be found in Lodge's "Portraits of Illustrious Personages of Great Britain," in Knight's "Gallery of Portraits," and in

Finden's "Portraits of the Female Aristocracy." Many of his plates were executed for the edition of the Bible, published by Messrs. Blackie, of Glasgow; and also among the illustrations of T. Moore's poems; in the latter are some fine heads after W. P. Frith, R.A.

In 1851, Mr. Holl completed the large plate, for the Art-Union of London, of 'An English Merry-making,' after the picture by Mr. Frith; it was the first plate of large size engraved in what is termed the "chalk" style, and was very favourably noticed in our columns at the time of its publication. It was followed by 'The Village Pastor,' and 'The Gleaner,' also from paintings by Mr. Frith; and by a large number of portraits from drawings by G. Richmond, R.A.; including distinguished members of the Grillon Club, Lord Lyndhurst, Keble, and Faraday. He had completed, just prior to his death, an engraving, for the Art-Union of London, of the 'Rebekah,' after F. Goodall, R.A. This plate is not yet published.

The subjects he had in hand at the period of his demise are, at his expressed wish, being finished by his brother, Mr. C. Holl, and his able assistant, Mr. F. A. Roberts, both of whom had been associated with him for the last thirty years.

Mr. Holl was an indefatigable worker; the number of plates which proceeded from his studio was very large, including both portraits and figure-subjects. All are characterised by artistic feeling and great delicacy of execution.

VICTOR GIRAUD.

The disastrous continental war has added another artist to the list of its victims in the person of this painter, who died on the 21st of February from disease brought on by exposure and exhaustion on the fortifications during the siege of Paris. His latest and best-known pictures are 'The Slave-Market,' and 'The Bird-Charmer,' for which he received medals of the 2nd and 3rd class respectively, at the *Salon* of last year.

NATURE'S SUBSTITUTES FOR GLASS AND POTTERY.

BY P. L. SIMMONDS.

It is curious to take a glance at the drinking vessels, water and food holders, which were in use by man before glass and earthenware were thought of, and which nature provided ready to his hand out of her abundant stores in the vegetable and animal kingdom. Many of these are now replaced by the handiwork of the potter and glass manufacturer, whose wares are carried on the wings of commerce to the remotest regions of the globe. A cursory survey of some of the rude appliances which are now rapidly passing away cannot but prove interesting, for on very many of these domestic utensils a large amount of artistic embellishment was lavished, rude, no doubt, but characteristic; and some of the more elaborate ornamented drinking vessels of wood, ivory, horn and shell, form even now objects of admiration.

Among the many contributions which Nature supplies to the wants of man, the various excellent vegetable substitutes for glass and earthenware for drinking vessels and other domestic purposes are not the least. In uncivilised regions, and to many tribes of natives, these are invaluable. Their abundance, convenience, durability, and cheapness, are not among the least of their advantages. The rind or woody coat of gourds and some other large fruits, the hard capsules or seed-vessels of some trees, the internodes of the gigantic bamboo grass, the hollow fronds of fuci, turned cups and bowls of

wood, in various places, are brought into use as water-vessels, platters, or other domestic utensils.

The term calabash is applied very indiscriminately, in a popular sense, both to the hollow shell or rind of the fruit of the true calabash-tree and that of various species of cucurbits.

In Africa, the East and West Indies, South and Central America, and the Pacific, calabashes and gourds serve for all kinds of domestic utensils. Cups and saucers, baskets and bowls, pepper and salt dishes, &c., of various sizes, plain or carved, are made of them, taking the place of earthenware and glass, and not being so easily broken.

Jarves, in his "History of the Hawaiian Islands," says the most useful article, and one which can be applied to an almost endless variety of purposes, is the fruit of the cucurbita, the calabash or gourd. From it their drinking vessels, dishes, masks and musical instruments were made. It still supplies the want of iron, glass, crockery and wooden ware. In travel it answers for a trunk; at home for a closet. They are often prettily ornamented after the same patterns as their mats or tapas, and are of every size, from the smallest water-cup to the great poic-dish, capable of holding ten gallons.

Generally speaking, the species and varieties of cucurbits are harmless and eatable, contributing a very important part of the diet of the poorer classes in countries which are subject to long summer-drought. Hence in the south of Europe, in India and Africa, they are invaluable to the inhabitants of those countries; but the orange-gourd is bitter, and a variety of the bottle-gourd occasionally poisonous.

Two principal species of gourds are known in Chili, the white-flowered and the yellow-flowered. Of the first kind, called by the Indians "quanda," there are, according to Molina, twenty-six varieties, several of which produce fruit that is sweet and edible, but that of the others is bitter.

Of the bitter kinds the most distinguished is the cider-gourd (*C. siceraria*, Molina), so called from the Indians making use of it, after extracting the seeds and perfuming it, to ferment their cider. It is naturally of a round form, and frequently grows to a large size. It is also used by the natives instead of baskets, and in such cases they give it whatever shape they think proper.

The true calabash is the woody rind of the fruit of a West Indian tree, the *Crescentia cujete*. The fruit varies in size and figure, being sometimes round or oval, at other times bottle-shaped. The popular name is derived from the Spanish Calabaza. Cups, mugs, ladles, bowls, basins, and in fact almost every article of household use, are made from them by the lower classes in tropical countries. They are even used for saucepans or kettles to boil water in, for the shell is so hard and close-grained as to bear the fire several successive times without injury.

When intended for ornamental vessels they are sometimes highly polished and have figures carved or engraved upon them, which are variously tinged with indigo, red, or other colours. Some under the name of "totomos," most elaborately carved, and valued at several pounds, were shown in the Venezuela court at the London International Exhibition in 1862.

In the interior parts of Brazil the fruit is cut in halves, the pulp removed, and the rind or shell reduced by scraping. This being sufficiently dried, is painted both inside and out by the Indian women with ingenious and sometimes beautiful devices. They are the universal drinking cups, and there bear the name of "cuyas."

The round calabashes will hold from one to four pints, and the blunt oval ones sometimes as much as seven quarts. Some of the largest species of gourds when cleared of their pulp have been found to hold twenty gallons—and would have served for the veritable pompon for Cinderella's carriage.

Gourds are very convenient, not only as water-dippers, but as receptacles for numerous small articles. In the Southern and Western States of America it is common to find a pail, and one or more drinking-gourds, at some convenient spot about the house—generally on the front piazza, where every traveller can help

himself to a draught of water. Often too on visiting the springs by the roadside or in the plantations, the indispensable gourd is found hanging to a tree. They are grown of all sizes from a gill to a gallon; and one kind, that grows without the elongation for a handle, we have seen of the capacity of half a bushel, and the shell so hard that it would last many years for dry storage. In Texas, a variety with a depression in the middle, and bulb of equal size at each end, is frequently used to carry water on horseback, for it can be conveniently lashed to the saddle.

The principal crockery, if one may so use the term, of the Maoris of New Zealand, was supplied by the *Aue*, or gourd. At great festivals the chief delicacies were placed in these large calabashes, which were often beautifully carved or ornamented with tattooing. In these vessels the Maoris carried water, stores, potted fish, birds or flesh, and they were also used for a lamp as well as a dish.

The national infused beverage of South America, *Mate*, made with the Paraguay tea (*Ilex Paraguensis*), is served in a gourd usually edged with silver and often richly ornamented. It is imbibed through a "bombilla," a silver tube which at the bottom expands into a bulb pierced with holes to act as a strainer.

The yellow-flowered gourd called "penca," is of two kinds, the common and the mamillary; this last (*C. mammeata*, Molina) in its leaves and flowers resembles the first, but the figure of the fruit is spheroidal, with a large nipple at the end.

Acosta, in his "Natural History," says, "the calabashes of the Indians are another wonderful production for their size and the luxuriance of their growth, especially those called *sapallos* (*Cucumis zapallo*, Steud), the pulp of which, particularly in Quaresma, is eaten boiled or fried. There is a great variety of this species of the calabash; some of them are so large, that when dried and the shell divided in the middle and cleansed, they are used as covered baskets to put provisions in; others that are smaller are employed as vessels to drink from, or handsomely wrought for various purposes." The bottle-gourd (*Lagenaria vulgaris*) bears fruits which are at first long and cylindrical; but as these ripen they swell exclusively at the upper end, and acquire the form of a flask, the neck of which is their base. When ripe they become hard enough externally to hold water, and accordingly when the pulp is removed, they form good bottles, and are extensively employed for that purpose. It is necessary, however, that they should be repeatedly washed out, so as to remove all trace of the prevailing bitterness; otherwise their use is dangerous. In India the poorer classes eat the fruit boiled with vinegar, or fill the shells with rice and meat, thus making a kind of pudding of it. The pulp of the fruit is often used in poultices; it is bitter and slightly purgative, and may be employed instead of colocynth. The hard shell when dry is used in India for Faqueer's bottles, and a variety of it is employed in making the stringed instrument known as the "sitar," as well as buoys for swimming across rivers, transporting baggage, &c. In Jamaica, Africa, and many other places within the tropics, the shells are used for holding water or palm-wine, and so serve as bottles; hence the popular name. They are sometimes called calabash-gourd and trumpet-gourd.

The shells of the cocoa-nut are very commonly used in many countries for water-bottles, dippers or ladles, and drinking-cups. Some are frequently elegantly carved and ornamented, and set in silver. Several thus mounted, enriched with Singhalese carvings, were shown at the Exhibition of 1862, in the Ceylon and Indian Courts. Of the cocoa-nut shell, hubble-bubbles, or water-smoking pipes are also made in India.

The double cocoa-nut of the Seychelles (*Lodoicea Sechellarum*) realised at one time fabulous prices, greedy native kings having given a loaded ship for a single one. From its rarity the albumen was supposed to be endowed with medicinal virtues of an extraordinary character. Although they have now lost much of their repute, they are still held in such estimation by the negroes and poor people of other

islands, that sailors always try to bring away some in their vessels. When preserved whole and perforated in one or two places the shell serves to carry water, and two of them are suspended from opposite ends of a stick. Some of these nuts hold six or eight pints. If divided in two between the lobes, each portion serves, according to its size and shape, for plates and dishes or drinking-cups, these being valuable for their great strength and durability.

The "cabombas," or cups of the *sabucaia*, or monkey-pot (*Lecythis uruigera*, Mart.), which contain the *sapucaya* nuts of commerce, are frequently of great size and excessive hardness, and are closed by a lid like that of a pyx or soap-box. The aborigines of parts of South America use these not only as goblets, but as pots and dishes. Hence Linnaeus called the plant *Lecythis ollaria*. The lid of the cup falls off when ripe. Portuguese turners make pretty boxes and other small articles out of these solid cups. In the Brazilian Court at the London Exhibition of 1862 some handsome specimens were shown. The hard capsules of the Brazil nut (*Bertholletia excelsa*) may also be used as a durable drinking-cup, when one section has been removed by a fine saw. From the nut of another South American tree, the *Attalea funifera*, the "coquilla nut" of commerce, very pretty egg-cups are frequently turned. The rind or shell of the large fruit of the *Adansonia digitata*, sometimes called the Ethiopian sour gourd, or monkey bread-nut, is used by the Soahili of Africa as a substitute for water-buckets. Other cups and buckets of vegetable origin are moulded in gutta-percha and caoutchouc. The large dried hollow fronds of a gigantic fucus serve as water-buckets on the Pacific Coasts of South America. Water-pitchers used to be made by the aborigines of Tasmania of the broad-leaved kelp. They were often large enough to hold a quart or two of water. These and the shell of a species of cymba were the only vessels they had for carrying water. The Australian aborigines now make an effective water-bucket, called a "peegee," out of the tough leaves, or *spathe*, of a palm, suspended to a cross stick.

Very prettily-carved cups of bamboo often reach us from China; and turned goblets of various fancy woods are common in many countries; nor must we forget the bitter cup of the shops, turned from the wood of one of the *quassia* tribe, the *Picraena excelsa*, Lindley, of Jamaica, from whence we may long quaff an impromptu tonic before the medicinal properties of the wood are exhausted. Tumblers, or goblets, of *quassia* and *sassafras* wood, are also made in Brazil. The Pacific islanders have their "kava" bowls, and the Kaffirs their huge wooden bowls for millet-beer and other intoxicating beverages. The pledge-cup and was-sail-bowl of maple wood, known under the name of "maxers," are still prized as curiosities.

Thus much for vegetable cups, but there are very many of animal origin equally useful.

The "carapace" of several species of sea-turtle and tortoise make very convenient water-receptacles, while numerous sea-shells are used for the purpose, such as the pearly nautilus mounted, the green snail as it is commercially called, a large species of *Turbo*, and others more shallow, which serve as water-dippers.

The early drinking-horn and water-holder is not yet out of date, and very prettily-carved drinking-cups are turned out of ivory. Of these there are many examples in the South Kensington Museum.

Another cup of animal origin which possesses a high value in the East, is carved from the horn of the rhinoceros. These horns are imported into China from Burmah and Sumatra, and from Africa through Bombay. They are highly valued by the Chinese, from a notion that cups made from them exude whenever a poisonous mixture is poured into them; thus they act like the Venetian glass of our ancestors, and are as highly prized as that eccentric fruit, the *coco-de-mer*. A perfect horn sometimes sells as high as 300 dollars, but those that come from Africa do not usually rate above 30 or 40 dollars each. The principal use of these horns is in medicine and for amulets, for only one good cup can be carved from the end of each horn, and consequently the parings and fragments are

all preserved. Leather water-bottles, &c., of skin, are still in use in parts of Europe and Africa. The *girbehs*, or water-skins carried on camels are made of untanned antelope hide, and the *sensamien* are bags of leather fitted with a mouth-piece screwed in, with a hole and straw or reed to drink from; some water-skins of sheep or goat for carrying wine, oil, or other liquid, are made without seam. The skins are worked off the body without outward cut, down to the lower joints of the legs, which are left hanging on the skin, and bound across two and two, or crosswise, to keep all firm and united, the neck of the hide forms the mouth, and is firmly bound round and round with strong cord. The leather wine-bottles of the peasants of Spain and Portugal may still very commonly be seen. The dubbars, which are used in India for holding oils and other fluids, are made of gelatine, prepared by boiling cuttings of skin, and shaped on earthen moulds. The leather fire-bucket has almost gone out of use now.

Black jacks, or leather drinking-cups, with silver rims, are still frequently met with as curiosities. The most convenient, portable, and durable travelling-cup I have met with, is one lately made of vulcanite, on the telescope principle, which compresses into a flat surface for the pocket, and is yet perfectly water-tight when expanded.

The shells of the ostrich egg are converted, in South Africa, into water-flasks, cups, and dishes. Bush-girls and Batalahan women, who belong to the wandering Bechuana tribes of the Kalahan desert, may often be seen coming down to the fountains from their remote habitations, sometimes situated at an amazing distance, each carrying on her back a *kaup*, or a network, containing from twelve to fifteen ostrich egg-shells, which have been emptied by a small aperture at one end; these they fill with water, and cork up the hole with grass. The green emu-egg of Australia, set in silver, also makes a very handsome drinking-cup. A powder-flask, or drinking-vessel, is frequently made from the singular upper mandible and appendage of the rhinoceros horn-bill (*Buceros rhinoceros*).

Lastly may be noted that it was an ancient barbarous custom for victors to quaff draughts out of the skulls of their enemies; the most elegant sample of this kind of drinking-cup was the human skull shown in the Chinese department of the International Exhibition of 1862, by Captain Tait, richly set in gold, reported to be the skull of Confucius. Pounded human skulls, well dried, formed, we are told, the chief ingredient in the celebrated Goddard drops, "the true medicine, which was purchased of Dr. Bates by King Charles II., so much famed throughout the whole kingdom, and for which he gave him many hundred pounds sterling."

The skull drinking-cup was perhaps even better than the pounded skulls, although fanciful notions were long current as to certain curious medicaments for various ailments.

These few notes on drinking-vessels and domestic utensils, derived from the animal and vegetable kingdom, will, at least, have an interest in contrast with the more finished and skilful specimens of glass, pottery, and china shown at the International Exhibitions.

ART-WORKMANSHIP COMPETITION.

EIGHTY-TWO objects were sent in competition for the prizes offered by the Council of the Society of Arts. The branches of industry illustrated are as follows:—carving in wood, stone, and ivory; inlay in wood and in marble; modelling in plaster; metal-work; die-sinking; cameo-cutting (in shell); book-binding; painting on porcelain; and glass-blowing.

We have to regret, as on former occasions, the very limited number of manufacturers and of workmen who came forward to avail themselves of the liberal offers of the Society. The contrast presented between the anxious and disinterested exertions of those who strive to

encourage Art, for its own sake and for that of the public welfare, and the heedlessness of those to whom the knowledge and practice of Art means "bread and cheese," and ought to mean something more, is disheartening. What does the English workman need to stimulate him to well-directed exertion? He has allowed the area of his own exhibition at Islington to be filled, almost exclusively, by foreign industry. He sends the small number of objects we have named to a national exhibition in the Adelphi. While we see—rejoice to see—individual instances of the highest promise, the general state of apathy and self-content is one of the gloomiest prognostics that indicate the future of the country. Our manufacturing eminence will leave us, as eminence in other branches of national boast has already left us, and that both swiftly and irretrievably, unless the industrial classes become aware of their actual condition, and of their educational deficiency.

The greatest improvement we have observed in the exhibits of the present year over its predecessors is in the forged work. There is one of a pair of wrought-iron gates executed for the Union Bank of London by T. Winstanley, 25, New Compton Street, from a design by Mr. F. Porter, which is an excellent specimen of that style of work for which our smiths were once famous. The producers of this gate have very deservedly been rewarded with the silver medal. Two elegant wrought-iron brackets are also deserving of commendation. In brass there is a gas-standard by Mr. Joseph Taylor, which is by no means to be despised; and an inkstand by the same artist in the same material, also merits praise. There is some very good work in damascening on the blade of a trowel, which shows how the skilful artisan may be led to throw away time in executing poor design—time which, under the guidance of better education, might produce works altogether excellent. There are marks of skill in the Head of a Satyr, executed in *repoussé*, by Mr. Theuerkauff, and in a portrait after Jean Gougon, also in *repoussé*, by Mr. R. Tow.

As to wood there is an important specimen, priced at £100, of an inlaid loo-table in Amboyna wood. The lower part is enclosed by four marqueterie panels. It is designed and partly executed by Thomas Jacob, 4, Upper Charlton Street, Fitzroy Square, and bears marks of the careful study of the artist in one of our Art-Schools. The Society's silver medal, and a money-prize of £25, have been awarded to Mr. Jacob, as well as the North London Exhibition prize, offered for the best specimen of skilful workmanship in the Society's exhibition. There is a carving in limewood, of dead game, by R. J. Tadsbury, Edwinstowe, Notts, which displays both force and delicacy of treatment. An oak panel, of a design adapted from an old panel, by J. Osmond, and a mirror-frame, carved in oak and ebony, by W. H. Holmes, 107, Dean Street, Soho, are also very good bits of carving. Although the specimens exhibited are so few, we are glad to note a considerable advance in excellence over those of the preceding year.

The same cannot be said as to glass. It is melancholy to observe only seven exhibits by two manufacturers in this material. They challenge a comparison with the Venetian work, which it is only by a stretch of compliment that they may be said to imitate. If Birmingham is fairly represented by these specimens, she ought to be ashamed of herself. For that matter, so she ought on the other supposition, of her being almost altogether unrepresented in this important and beautiful art.

In modelling in plaster, the workmanship is much in advance of the taste. Mr. J. W. Gould's figure of a child, which has earned the society's silver medal and £10, gives us the idea that the artist must consider that a sort of photography in plaster is good sculpture. In the well-executed friezes, by Mr. I. Daymond, the fatal English notion that the right-hand portion of a composition ought to be such an exact reflexion of the left hand portion as would be given by a mirror, is painfully apparent. Much of our English work is rendered absolutely detestable by this bilateral symmetry. The iron gates to the Marble Arch at Hyde Park Corner are a notable example.

* Bates's "Dispensatory," by Dr. Sale. 1700.

THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

MRS. HERMAN.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

HADDON HALL.

AT the close of the last chapter we left our readers at the north end of the Winter Garden of Haddon Hall, in that charmingly shady corner formed by the wall of the Long Gallery on the one side, the outer wall of the garden on the opposite, and the third by that most attractive feature of the mansion, "Dorothy Vernon's Door." Having kept our friends in this delightful nook for a month, that they might revel in all its beauties, and ponder well upon what we have told them, we now purpose proceeding with our pleasant task.

From Dorothy Vernon's door a short flight of stone steps, with balustraded sides, leads down to the Winter Garden, on the opposite side of which, nearly opposite to this doorway, a long flight of stone steps leads up to another, and considerably higher terrace, called DOROTHY VERNON'S WALK—a broad pathway, or promenade, passing between an avenue of lofty lime and sycamore trees—and one of the most secluded and romantic "lovers' walks" in the neighbourhood.

The old BOWLING GREEN, near the summit of the hill above Haddon, occupied an acre of ground, and was approached by an avenue of trees. It was enclosed by a thick hedge of yew, with a flight of stone steps for an entrance. On

observation. In the cottage inhabited by the kindly and respected keeper of Haddon, Mrs. Bath, is some fine carved furniture, and in the garden in front, the yew trees, cut into the form of a Peacock and a Boar's head—the crests of Manners and of Vernon—form pleasing objects, and are sure to attract the attention of the visitor.

The meadows around Haddon—with the river Wye twisting and turning about in all imaginable forms—are very delightful, and some of the pleasantest strolls conceivable may be taken along them, both up and down the stream which is full of fine trout, and is, therefore, a source of endless delight to the angler.

Having thus—in this and the preceding three chapters—given our readers as full an account as would appear necessary both of the noble families to whom Haddon has belonged, and of the Hall itself, and told them as much of its history as will suffice for all purposes of the Tourist, we take leave of this interesting pile, and proceed to speak of one or two matters connected with its immediate neighbourhood, before passing on to the fine old church at Bakewell, where lie interred so many of the families of Vernon and Manners. Haddon has been a prolific theme for writers, and an endless source of inspiration for poets and artists, and

long will it continue to be so, for no "olden" place can be more picturesque or more romantic. It is said that Mrs. Radcliffe was so struck with it, that she laid the scene of her "Mysteries of Udolpho" here; and Allan Cunningham, the Countess de Carabrella, and numberless other writers, have made it a theme for some of their pleasantest productions; William Bennett took it and its hospitable owner, Sir George Vernon, as the subject of one of his most successful novels, "The King of the Peak;" while D. Cox, Nash, Cattermole, Harding, Rayner, Morrison, and a host of other artists, have added to their reputations by painting some of its more attractive features.

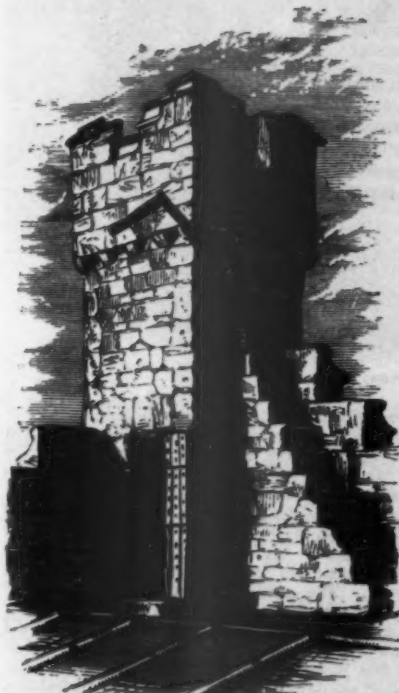
As may naturally be expected, in a neighbourhood so rich in interest as that of Haddon, some singular discoveries have at one time or other been made. Among these the Roman altar, already described in our second chapter, is perhaps the most important.

The opening of barrows in the neighbourhood has brought to light many interesting remains of the ancient British period, and also of Romano-British times. These consist of interments in which have been found cinerary urns, drinking-cups, bone mesh-rules, flint implements, bronze celts, and other articles.

Some fine antlers, and parts of antlers, of the



ROOM OVER THE ENTRANCE GATEWAY.



THE EAGLE, OR FEVEREL TOWER.

one side was a lodge, or summer-house, over one of the doorways of which are initials and the date of 1696. The "Green" is now converted into a garden.

There is also a plot of ground, levelled, and in form a parallelogram, which is known as the "archery ground."

Before leaving Haddon, the visitor should step inside the building now used as a stable, in which he will find some features worthy of

red deer, one of which, with four points at the top, measured more than 3 feet along its outer curve, and was 6½ inches in medium circumference, have also been found. But these are not the only remains of extinct animals found in the neighbourhood, for those of the wild dog, the wild hog, the horse, the deer, the roebuck, the goat, and the ox—both the *Bos Urus* and the *Bos Longifrons*—all of which once ran wild in Derbyshire, have been found, in the course of deep draining near the Hall, and preserved under the careful direction of Mr. Nesfield.

Perhaps the most elegant relic yet discovered is the ring shown in our engraving, which is in possession of his grace the Duke of Rutland. It was found a few years ago, not far from the "Bowling Green," and is evidently of the fifteenth century, and is of extremely fine workmanship and elegant design. The hoop is wreathed, and has originally been enamelled, and bears between the foliage the inscription, in old English letters, "de boen cuer," which is one of frequent occurrence as a poesy upon mediæval rings, probably, in this case, meaning *de bon cuer*, and showing the hearty affection of the giver to the receiver. The little figure engraved on the bezel is St. John the Baptist, with the Lamb enfolded in his mantle, and has most likely also been enamelled. It is probably a

kind of charm-ring—i.e., a ring possessing physical or phylacteric qualities against epilepsy, the *mal de St. Jean*. It is of the purest gold, and weighs ninety-seven grains.

Another interesting "find" was the Washing Tally already referred to, which is of the time of Charles I., and of extreme rarity. Of this Tally, as intimately connected with the inner and home life of Haddon, at the period of the height of its hospitality and glory, we give the accompanying accurate engraving, which is drawn of a somewhat reduced size. This very interesting relic is 5½ inches in length, and 4½ in depth. It is formed of a piece of beech-wood, a quarter of an inch in thickness, covered with linen on the back and sides. Its construction is precisely that of a "Horn-book." In front, the names of the different articles of clothing are printed from a copperplate and protected by a sheet of horn. Around the edge, a narrow strip of thin brass, fastened down with highly ornamented nails, attaches the horn, the paper, and the linen to the wood. The "tally" is divided into fifteen squares, in each of which is a dial numbered from 0 to 12, and above each square is the name of the article of clothing intended to be taken into account. These are "Ruffes," "Baudes," "Cuffes," "Handkercher," "Capps," "Shirtes,"

"Half-shirts," "Boot-hose," "Tops," "Socks," "Sheets," "Pillowcases," "Table-clothes," "Napkins," and "Towels." On each of the dials is a circular brass indicator, fastened by a little pin in its centre, so as to be turned round at pleasure. Each indicator is pierced on one side, close to the edge, with a round hole, through which one number only on the dial is visible at a time, and opposite to this hole is a raised point by which the indicator can be turned as required.

Another little relic of Haddon "in the olden time" is a wooden vessel called, but of course without the slightest authority for the name, "Dorothy Vernon's Porridge-pot." It is a small wooden basin, or bowl, of curious form, and evidently of great age, and may, doubtless, have held many a mess of porridge in its time. We shall give an engraving of this interesting little relic, which, along with a rude rolling-pin, was taken away at the time of the breaking up of the establishment at Haddon Hall, by one of the retainers named Dale, in whose family it has, until lately, remained. A member of this family of Dale will shortly be named in connection with a singular epitaph at Bakewell.

Passing on from Haddon to Bakewell, the tourist will not fail to notice the Dove-cote on a mound near the road-side, and from this road-side

thus, we believe, supplied what many needed, and what cannot fail to augment the enjoyment to be derived from a visit to the locality.

The charm derived by comparison is here, especially, near at hand, for princely Chatsworth is distant only three miles from venerable Haddon. It will probably be our privilege, hereafter, to describe this seat of the dukes of Devonshire: the grandest, the richest in its adornments and contents, the most beautiful and the most perfect of all the mansions—comparatively modern—of the kingdom. It has all that Haddon lacks; but it is not, like the old home of the Vernons, sanctified by Time.

There are thousands—in the New World more especially—to whom these records of Haddon will recall to mind and memory days of pleasant pilgrimage; when, rapt in thought, the imagination was free to revel, summoned from the past to the present only by the shrill sound of the railway-whistle, the utter incongruity of which with the surroundings elicits a petulant regret for the moment, that science has invaded this nook of English ground, rendering far-off Derbyshire as much beaten ground to the tourist as the parks, whether new or old, that adjoin any of the populous towns of England.

But surely such facilities will promote home-travel, and so remove from many the reproach that they are better acquainted with the attractions of foreign lands than with the charms of their own country. Yet all that Nature, in the abundant fulness of her wealth, can supply, may be obtained and enjoyed, without a single drawback, in many of our English shires—in Derbyshire more than any; while its glorious remains of ancient grandeur are at least as numerous and inviting, within a day's rail of the metropolis, as they are in kingdoms that tempt the traveller to encounter annoyances, vexations and dangers inconceivable, to those who are wanderers nearer home.

BAKEWELL CHURCH, the burial place of some of the members of the Vernon and Manners families, to whom Haddon Hall successively belonged, is nearly two miles distant from Haddon, and may be seen on looking up the valley of the Wye. Bakewell itself is a pleasant and remarkably clean little market-town, built on the banks of the Wye; there are several good public buildings in the town itself, and many substantial residences in its neighbourhood. It is, however, to the church only that we now desire to call attention in a short description.



DOROTHY VERNON'S DOOR: INTERIOR.

he will obtain one of the best and most charming views of the Hall to be gained from any point.

It may here be well to note, that although Haddon Hall is no longer used as a residence by the Duke of Rutland, he has within three or four miles of it a delightful shooting-box, Stanton Woodhouse, pleasantly situated, and charming in every respect, where he and others of his family occasionally sojourn. This and his other shooting-lodge, Longshawe, some distance across the moors of the same county, are two charming retreats for the sportsman. It may be mentioned, too, that at Rowsley, close at hand, is the splendidly executed effigy of Lady John Manners and her infant, by W. C. Marshall, R.A.

We have gone at much length into the history of this venerable structure, and illustrated largely its many and interesting peculiarities; as we intimated at the commencement of these papers, although Haddon receives more visitors than any other of the time-honoured mansions of England, there exists no sufficiently descriptive guide by which pilgrims to this shrine may be instructed, when walking through its now solitary corridors and chambers, or upon those terraces that have rather improved than deteriorated by the centuries which have given to them the graces and glories of age. We have



DOROTHY VERNON'S DOOR: EXTERIOR.

It is a cruciform building, of about 150 feet in length from west to east, and about 105 feet in width across from wall to wall of the north and south transepts, with a central tower and spire. It contains some extremely fine Norman and Early-English features, and is lofty, and remarkably well proportioned. In the centre rises a noble tower, the lower part of which is square, and the upper octagonal, with the angles boldly chamfered, and this is surmounted by a lofty spire. There can be no doubt, from remains which have been found, that a church had existed on this spot from very early pre-Norman times. In Domesday survey, it is stated there were two priests for the church of Bakewell. It was afterwards made a collegiate church. It was granted by William the Conqueror to William Peverel, his natural son, but was, with the other immense possessions of that family, forfeited by attainder by one of his descendants in 1154; it remained in the possession of the crown till it was given by Richard I., on his accession to the throne in 1189, to his brother, John Earl of Mortaigne, afterwards King John. To him is traditionally ascribed the rebuilding of the nave (with the exception of the west end, which he is said to have left standing), and its

endowment; but it is more probable that it was built and endowed by a Peverel, who gave part of the Bakewell tithes to Lenton Priory. In 1192, Earl John gave the church, with all its prebends and other appurtenances, to the present cathedral of Lichfield. In 1365, a chantry was founded in the church by Sir Godfrey Foljambe and Avena his wife, whose beautiful little monument will be seen on one of the piers of the nave. The nave, which was erected probably about 1110, is separated from the side-aisles by semicircular arches, rising from piers of solid masonry instead of pillars. At the west end is a fine Norman doorway ornamented with beak-head mouldings and other characteristic features.

The church was extensively repaired and restored in 1841, when numerous very interesting remains were brought to light. These included an extensive series of incised sepulchral slabs, of very early date, bearing crosses of various forms, and many interesting devices; several ancient crosses used as head-stones; a considerable and extremely beautiful assemblage of fragments of encaustic paving tiles; and several fragments of coped tombs, and of crosses with the interlaced ornament so characteristic of the Saxon period, as well as many stone coffins, and

sculptured fragments of mouldings, capitals, &c., belonging to the more ancient edifice.

Of these curious remains the greater part was, thanks to the care of Mr. F. Barker and the Rev. H. K. Cornish, preserved in the porch of the church, and consist of considerably more than fifty incised slabs—some of which are perfect, and others in fragments—and perhaps a score or two of other stones. It is also stated, and is much to be regretted, that at least four times the number of sculptured stones preserved were rebuilt into the walls during the alterations, so that, including a number taken away and now preserved at Lomberdale, there must have been from three to four hundred found. In the same porch, a selection of the ornamented paving tiles is also preserved; among the patterns are many of extreme beauty and elegance.

The font is also deserving of especial notice. It is octagonal, each of its sides bearing a figure beneath a crocketed canopy. A fragment of another ancient font will be seen in the porch.

The part of Bakewell Church, however, with which we have now particularly to do is the **VERNON CHAPEL**, in which, divided from the south transept by a beautiful open oak screen, lie buried the later Vernons and the earlier members of the Manners family connected with Haddon. This chapel was, it appears, erected "late

and wears a straight long beard and straight hair. He has a double chain and a sword. The inscription on this interesting tomb is as follows:—"Here lyeth Sr George Vernon, Knight, deceased ye — daye of — an^o 1561, and dame Margaret his wyffe, daughter of Sir Gylbert Taylebois, deceased ye — daye of — 156—; and also dame Mawde his wyffe, dawghter to Sr Ralphe Langford, deceased ye — daye of — anno 156— whose solles God pdon." The inscription, it will be seen, has never been finished, the blanks for the dates not having been filled up. The surcoat worn by the knight is elaborately emblazoned with his own arms with all its quarterings; and, taken altogether, this is a remarkably fine and interesting monument.

At the south end of the chapel stands, to visitors to Haddon, perhaps the most interesting of its monuments. It is that of Dorothy Vernon, about whose elopement we have already discoursed, and her husband, Sir John Manners, with their children. This lady, it will be recollected, was one of the daughters and co-heiresses of Sir George Vernon, whose monument we have just been describing, and his first wife Margaret Taylebois, and by her marriage with Sir John Manners, she conveyed Haddon Hall and the other Derbyshire estates of the Vernons to the family of Manners, to whom they still belong. This monument, we, for the first time, engrave.

It is a large and very imposing-looking erection. At the top, in the centre, is a large shield, bearing the shield of Manners with its sixteen quarterings, and on either side is an obelisk ornament, one of which bears the arms of Manners and the other of Vernon. Beneath these is a bold cornice and ornamental frieze, on which again occur three shields with the arms, respectively, in the centre Manners impaling Vernon; and on one side Avenell, and on the other Roos.

This cornice and frieze surmount a semicircular arch, beneath which are the kneeling figures, facing each other, of Sir John Manners, in plate armour, and his wife Dorothy Vernon, in close-fitting dress, with cap, and frill or ruff around the neck. Between them, there is a pedestal, bearing the following inscription:—"Here lyeth Sr John Manners, of Haddon, Knight, second sonne of Thoas, Erle of Rutland, who dyed the 4 of June, 1611, And Dorotheie his wife, one of the daughters and heiress to Sr George Vernon, of Haddon, Knight, who deceased the 24 day of June, in the 26 yere of the reigne of Queen Elizabeth, 1584." Above the pedestal is a large shield, with quarterings of the armorial bearings of the families of Manners and Vernon and their alliances; the shields bearing the sixteen quarterings of Manners, differenced with a crescent, impaled with the twelve quarterings of Vernon. On the spandrels are also



STEPS TO STATE APARTMENTS.



THE FOOT-BRIDGE.

in the Decorated period, about 1360, upon the walls of the former chapel. The Early-English half-pillars at each extremity of the arches had been retained, and were very beautiful examples, well worthy of imitation. The hollows of the mouldings, up to a certain height, being filled with bold roses, capitals in a different style were afterwards added to suit the decorated arches. The central pillars, with their central clustered shafts, are of singularly elegant design; the tracery of the windows partakes of the flamboyant character. The upper part of the buttresses was also altered to correspond with the new work." It will bear comparison with any structure of the kind in England, and has been rebuilt in good taste.

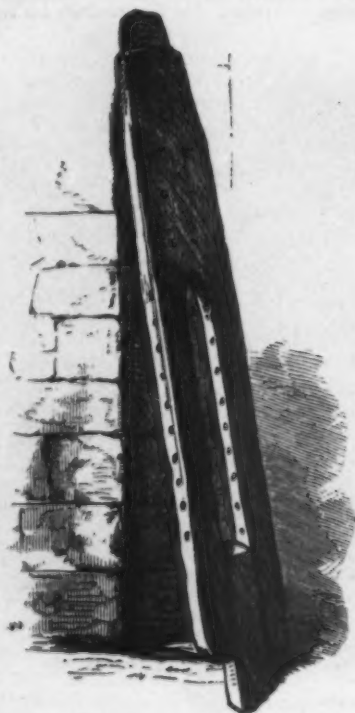
In the centre of the Vernon Chapel stands a fine altar-tomb, bearing the recumbent effigies of Sir George Vernon, the "King of the Peak," and his two wives, Margaret Taylebois and Maude Langford. This tomb is an extremely beautiful and characteristic example of the elaborately decorated monuments of the period to which it belongs. Along its sides, under a series of canopied arches, are figures bearing shields of the arms of the Vernons and their alliances and those of the families of his two wives. Sir George is habited in plate armour and surcoat,

shields of arms, the one bearing Manners quartering Roos and two others; and the other, Vernon quartering Avenell and two others. The lower part of the monument contains four figures of the children of Sir John and his wife Dorothy, and two shields, the one bearing the arms of Manners, and the other those of Vernon.

At the opposite or north end of the chapel is a much larger and more pretentious monument, that of Sir George Manners, son and heir of Sir John Manners and Dorothy Vernon, and of his wife, Grace Pierrepont. At the top is a large shield bearing the arms of Manners with its sixteen quarterings, and on each side is an obelisk. Beneath these is a massive and bold cornice, supported on Corinthian pillars, forming a recess in which is a semicircular arch, elaborately carved, and over it the inscription, "The day of a man's death is better than the day of his birth." Under this arch and cornice are the effigies of Sir George Manners and his wife, kneeling, and facing each other, while between them is a double desk, or lectern, on the front of which are the words—"Thy prayers and thine alms are gone up before thee," and a shield bearing the arms of Manners impaling Pierrepont. Behind the figures, on a tablet, is a Latin inscription, which has been thus translated:—"Sir George

Manners of Haddon, Knt., here waits the resurrection of the just in Christ. He married Grace, second daughter of Sir Henry Pierrepont, Knt., who afterwards bore to him four sons and five daughters, and lived with him in holy wedlock thirty years. She caused him to be buried with his forefathers, and then placed this monument, at her own expense, as a perpetual memorial of their conjugal faith, and she joined the figure of his body with hers, having vowed their ashes and bones should be laid together. He died 23rd April, 1623, aged 54. She died—" Sir George is represented in armour, and his lady is habited in close dress, with ruff, hood or coif, and long veil. Beneath the figures of the knight and his lady, the monument is divided into two heights, each of which is formed into an arcade holding the effigies of their children. The upper arcade consists of four semicircular arches, with shields of armorial bearings in the spandrels. Within the first of these arches is the effigy of the eldest son—a "chrisom child"—who died in infancy and is, as usual, represented bound up, mummy fashion, in swaddling clothes; in the second, the kneeling effigy, in armour, of John Manners, who ultimately succeeded to the title of eighth Earl of Rutland; and in the third and fourth, those of two of the

daughters. In the lower arcade, which is formed of five archways, the first two being semicircular and the remaining three pointed, are respectively the kneeling effigies of Henry Manners, who died at the age of 14, and is habited as a youth; Roger Manners, in armour; and three daughters. In the spandrels of the arches, as in the upper arcade, are a series of shields with armorial bearings. Over the nine arches are the nine inscriptions as follows:—Over the "chrisom child," "Mine age is nothing in respect of thee;" over the son and heir, "One generation passeth and another cometh;" over the youth Henry Manners, "My days were but a span long;" over the fourth son, Roger, "By the grace of God I am what I am;" over the daughters, beginning with the eldest, "A virtuous woman is a crown to her husband," "The wise woman buildeth her house," "A gracious woman retaineth honour," "A prudent wife is from the Lord," and "She that feareth the Lord shall be praised." On the pedestal by Sir George, "Christ is to me both in death and life an advantage," and on the opposite one, by his wife, "I shall go to him, he shall not return to me." The arms on the shields are those of Manners, differenced with a crescent; Pierrepont; Manners impaling Montague; Sutton impaling Manners; Howard im-



THE RACK FOR STRINGING THE BOWS.

paling Manners; and the other alliances also impaled.

On the wall is a memorial to John Manners, son of Dorothy Vernon and her husband, Sir John Manners, with the inscription—"Heare lieth buried John Manners, gentleman, third son of Sr John Manners, Knight, who died the xvi day of July, in the yeere of our Lord God 1590, being of the age of 14 years."

The most ancient, and certainly one of the most interesting monuments in the church, is that of Sir Thomas de Wendesley, or Wensley, of Wensley, who was killed at the battle of Shrewsbury in 1403. It is an altar-tomb, with the recumbent effigy of the knight in plate armour, wearing the conical helmet or bascinet, and camail or tippet of chain mail, with gussets of the same at the arm-pits. His girdle, which is exceedingly rich, encircles his hips; the sword is lost, but the dagger remains. His surcoat is emblazoned with his arms, and he wears the collar of SS. On the front of the helmet is inscribed *INC NAZAREN*.

In the chancel is an altar-tomb to John Vernon, 1477: the inscription on which runs as follows:—"Hic jacet Johnis Vernon filius et heres

Henrici Vernon qui obiit xii die mensis Augusti Anno Dni Mo ccccxxvii cuj anime picief de;" and in the Vernon Chapel is an incised slab, with the arms of Eyre.

In the nave is a small but exceedingly beautiful monument bearing the half-length effigies, side by side, under an elaborately-crocheted canopy, of Sir Godfrey Foljambe and Avena his wife. The knight is represented in armour, with conical helmet or bascinet, and tippet of chain mail; his surcoat bearing the arms of Foljambe. The lady wears a reticulated caul. In each of the spandrels is a shield, the one bearing the arms of Foljambe, the other that of the family of Ireland, of Hartshorne, to which the lady belonged.

There are several tablets and inscriptions in various parts of the church which are worthy of a passing glance, and there are also some memorial stained-glass windows of good design. Among these is one in memory of the late Duke of Rutland, representing the Resurrection, bearing the following inscription:—"The above window was erected, by subscription, in memory of John Henry, Duke of Rutland, who died 20th January, 1857, aged seventy-nine years." Others are put in to the memory of the late Mr. Allcard, Mr. Walters, and of Mr. Jonathan Wilson.

Before leaving the interior of this fine old

church, it will, no doubt, interest the visitor to be told in fewer words, and more correctly than could be gleaned from the strange tales sometimes told in the place, the story of the uncovering of the remains of Dorothy Vernon, her husband, and other members of the family, during the rebuilding and alteration of the church. When the excavations were commenced on the site of the monument of Sir John Manners and his wife Dorothy Vernon, the remains of two persons, supposed to be the knight and his lady, were found; the skull of the one was identified as that of Sir John, by its peculiar form and its likeness to his sculptured effigy: that of the other, which lay near it, with beautiful auburn hair still attached, among which were some pins that had been used to fasten it—was naturally, and no doubt correctly, considered to be that of the once lovely Dorothy. In another part three children's leaden coffins were found, but not opened, and the bones of an infant (probably the "chrisom child," represented on the tomb of Sir George Manners) were discovered rolled up in a sheet of lead. These, no doubt, were the children of different members of the Manners family. A leaden coffin was also found which contained the body of a lady. The part of the lid over the head had been violently torn away—the piece of the sheet of lead being missing—and this was carefully and



THE ARCHERS'-ROOM—FOR STRINGING BOWS, ETC.

thoroughly examined. The body had been buried in lime, but the part of the lid had been torn off, the head cut off, taken out, and surgically examined, and then hastily replaced, but with the face downwards. The rest of the body was undisturbed. Several other bodies were, of course, found, as were some few other interesting matters which require no notice here.

In the churchyard, near the east wall of the south transept, stands one of the finest so-called "Runic crosses" in the kingdom. It is, exclusive of the modern pedestal, about 8 feet in height: the upper limb of the cross is broken off. Of this fine old cross we give an engraving. The front of the cross, which in bad taste has been turned towards the wall, is sculptured in four heights, with figures beneath arches—the upper group being the Crucifixion: the whole, however, is much defaced. The opposite side, the one shown in our engraving, is boldly sculptured, with a beautiful scroll-pattern of foliage terminating at the top in an animal, and at the bottom is a cross within a circle; on the head is a figure on horseback. The sides of the cross are sculptured in scroll-work of foliage, of much the same design as the side just described; the end of one of the limbs bears an interlaced ornament, and the other a figure. This cross, and the one at Eyam, a few miles

distant, are among the most perfect and beautiful remaining examples of the early period to which they belong.

If the tourist still wishes to linger for a few minutes in the churchyard, he will find much to interest, to please, and to amuse him. To interest him in examining the external features of the church, especially the Norman doorway and arcade, &c., at the west end, and the beautiful doorway of Early-English design on the south side, as well as the stone columns grouped together in one corner. To please him, in the magnificent view he obtains of the surrounding country, especially of the valley of the Wye as it runs its zig-zag course towards Haddon; and to amuse him in reading the strange verses which occur on some of the grave-stones which crowd around him on every side, and in the church itself.*

[References are in this chapter made to several engravings which do not appear, but which will be given in the next and concluding part; they specially refer to the church at Bakewell. Generally, indeed, in these papers we have been unable to place the engravings beside the letter-press which describes them.]

* To be concluded in our next.

ROYAL SCOTTISH ACADEMY.

FORTY-FIFTH EXHIBITION.

THIS Exhibition, which opened on the 15th February, was inaugurated by the usual banquet on the previous evening. Principal Sir A. Grant, in the course of his speech, remarked that the early history of the Academy, as it had been recently set forth by Sir George Harvey, was a record of struggles; jealousy and prejudice having opposed its progress on the one hand, while the Government viewed it with coldness and misunderstanding on the other. Now, happily, these conflicts were over, the members had secured an honourable status, and a fair field for the display of their talents; while the young aspirants who gave hope of future distinction were many and various.

One thousand and ninety-four works are before us—the product (hand and brain) of five or six hundred men and women more or less gifted: we will examine them in detail, so far as space can be found for the purpose.

Passing over Maclise's 'Sleeping Beauty,' which made its mark many years ago, a very prominent picture is 'After the Battle' (467), by R. Herdman, R.S.A., painted on commission for the "Association for the Promotion of the Fine Arts." The subject is painful. A man in the flower of his strength lies upon a bed hastily constructed of old chairs in a lowly cottage. Sorely wounded in some recent fray, he is manifestly near the end of that other battle common to us all. The surrounding figures are variously expressive of emotion. The father sits nerveless in the stupefaction of sorrow, the mother bends lovingly to wipe the poor damp head on which the dew of death is fast falling; while the wife, totally overcome, throws herself on the body in the eloquent abandon of misery. The colouring is chaste and the scene impressive. A young artist, W. E. Lockhart, continues to fulfil his early promise in his 'Spanish Venta' (1). The muleteers, who are about to leave a small hostelry and resume their journey through the wild Sierra, are well grouped. One coarse fellow has the wine-flagon at his mouth, another puffs his cigar, while an attendant damsel of bronze complexion shows her white teeth in a pleasant smile at their departure. There are sundry accessories—an old man at his dinner, and a child playing with a rabbit; the distance, in which a rude wayside-cross is discernible, is ably indicated; and there is no crowding of objects to confuse the eye. Want of finish, however, is perceptible, and the faces are even more roughly painted than their individuality requires. In the wide canvas, 'Wishart preaching against Mariolatry' (557), by W. F. Douglas, R.S.A., we do not find the treatment equal to the theme. The principal figure lacks requisite energy and dignity. There is a huddle in the grouping, and the profusion of bright colour does not blend harmoniously. 'Brought in to Die' (380), by the same hand, is in better taste and tone. The female prostrated before the crucifix at sight of her disabled lord, though bordering slightly on the theatrical, is well conceived. 'Van Tromp's Duel' (48), J. B. Macdonald, A., is an odd incident skilfully told. Coolly smoking his pipe, sits the hero on the gunpowder-barrel, while the advancing figure catching the summons for "the bravest man to come and set fire to it," draws back in consternation at the challenge. Sir George Harvey, P.R.S.A., contributes a fine landscape, 'Inverarnan—

Head of Loch Lomond' (355), conveying with quiet power a sense of nature's royalty. His 'Far from Home' (441)—in which a female wanderer, weary and disconsolate, is sitting, yet not resting, on a wide moorland, gazing far into the grey horizon—is full of suggestive feeling.

Besides his interesting work, 'Adrift' (327) (commended in the London Academy last year), W. M. Taggart, R.S.A., has a pretty fancy of a little maiden, 'Amy' (580), fresh and tender; an excellent head of 'An Old Fisherman' (165), and more particularly, the 'Two Children of James Stevenson, M.P.' (573). These last are charming, not as mere likenesses, but ideal transcripts as well. Here is childhood revealed through a golden lens, and yet fidelity to nature is unimpaired. Of similar character is the 'Edith' (335) of Otto Leyde, A., whose portraiture by the way is ample, and always infused with the imaginative quality that so enhances their value. We are happy to see that foreign subjects are being studied by some of our best artists, after the example of the late John Phillip, R.A., whose 'Signal' (361), a lady about to drop a camelia from a balcony, is here surpassingly beautiful. This gem was bequeathed by the deceased owner to the town of Stirling. Keeley Halswelle, A., triumphs in his 'Pilgrims at the Scala Santa, Rome' (1029). The 'Sketch,' as he modestly calls it, is in water-colours; yet it has all the elements of a fine picture, which we hope he will yet reproduce in a finished form. The figures are replete with interest. The poor prostrate creatures wildly embracing the cold stones, the woman holding the child, her eyes gleaming with earnest rapture not of this world, the old man tattered in garment, but solemn and erect of demeanour, the girls quietly telling their beads, the holy adjuncts befitting place and circumstance, altogether form an admirable exposition of Roman Catholic devotion, faith, superstition, idolatry—call it what you will. J. Pettie, A.R.A., contributes his 'Touchstone and Aubrey' (333), seen last year in the Royal Academy. What singular fancy has taken R. Gavin, A., to fill his canvases with mulattoes and quadroons? Truth to tell, they are more curious than pleasing. Yet decided talent is shown in the 'Mulatto Flower Girl' (23); and firm handling, with fine solid colour, in 'The Toilet' (101). Of the four contributions of J. Archer, R.S.A., we prefer 'The Council (not Ecumenical) Interrupted' (485). Some little girls, seated, in joyous freedom, on the meadow grass, have their pic-nic hastily intruded upon by an older sister who delivers an unwelcome message. They must disperse, the day's amusement is over. 'The Heather-Gatherers, Surrey' (246), is firmer in tone than is usual with this artist, and the fading light is sweetly rendered.

R. T. Ross, R.S.A., has a most agreeable cottage interior, entitled 'Sunshine' (238). If humble homes were always as bright as this, there would be fewer shadows in the life of the labouring man. The father, who has just come home, is tossing up the cherub newly lifted from the cradle, the young wife rises to put aside her wheel, the tea is ready on the board near which sits the cheerful grandmother; and were it not for a certain pinky paleness of tint, we should absolutely find no fault at all with this bit of household 'Sunshine.' The same hand shows versatile power in 'The Salmon Fisher' (845), where everything is conscientiously detailed, down to the heavy "tackets" in the youth's jack boots, and the basket of trout he has just captured from the Tweed. R. Ross, Jun., treads dutifully in his father's steps. There is a humorous touch combined with careful paint-

ing in 'Tastes Differ' (198). A town-bred girl is receiving a visit from a country cousin, and the point of interest centres on the contrast of costume. The middle-aged female, with the antiquated gown and traditional coal-scuttle bonnet, looks somewhat doubtfully on the fashionable finery displayed before her; and the total want of affinity on the subject of dress between the two parties is sufficiently amusing. We thank James Drummond, R.S.A., for an interesting view of 'Cardinal Beaton's Palace, Edinburgh' (287), lately demolished under the City Improvement Act. The architectural drawing is excellent, with picturesque effect. W. F. Hole is a rising painter, and aims at originality in his themes. 'Gutenberg at work in the ruined Monastery' (488), is admirably conceived. The renowned "inventor," ensconced in the dusky cloister, surrounded by the mysterious implements of his art, the dim light slanting on his red robe and thought-worn countenance, eloquently reveals the time, tide, and circumstance; while 'The Betrothal' (640), an eastern scene, full of soft light, gives occasion to fine rich colouring, where the lovers plight their troth beneath the palm and acacia. 'Cottars digging Potatoes' (70) is a simple episode of rural labour, fresh and vigorous, upon which we congratulate W. D. McKay. John Dun's 'Country Wedding' (73) wants animation; and though the foreground figures are characteristic, there is a general overcrowding, and the colour is weak. We linger amused over 'They couldn't say their Carritch' (297), by E. Nicol, A.R.A., R.S.A. How the forcible hand of the Irish master speaks in every limb and lineament of these truant youths, "kept in" by reason of their defective theology! 'Not in sight' (141), by J. A. Houston, R.S.A., is a clever specimen of his buoyant style. We feel the breeze on the sunny sea-beach, where the boy and girl strain for the first glimpse of their father's boat. Hugh Collins surely rises early and sits up late; his 'Head of a Child' (223) is beautiful in pose and expression; but his largest and best work is 'Horses drinking in the Burn' (715), readily purchased as soon as exhibited. W. Proudfoot is very successful in his twin illustrations of 'Huntingtower Castle' (273 and 496). The old stones, alive with moss and weeds, in the giant battlements; and the crumbling desolation of the Banqueting-Hall, allure the mind to suggestive thought. 'The Day's Work done' (253), by G. Hay, A., where the tidy woman is washing her hands in token of labour finished, is clever; and better still is the same artist's 'Dainty Fare' (293).

P. A. Fraser's interior, 'Idleness' (395), is certain to be a favourite. A female domestic, neglectful of her duty, has fallen asleep in an easy-chair in the half-arranged room. A book she has been trifling over lies on the floor, and the only thing wanting is the face of the angry mistress at the door ready to pounce upon the culprit. J. Bamborough's 'Doubtful Bargain' (535) is one of the few subjects in the humorous vein upon which artists seldom venture. The women coquettishly choosing a looking-glass is a sly hit at female vanity aimed with good effect. There is much sweetness, albeit the colour is rather crude, in R. Sanderson's 'Among the Tombs' (741): the children at play amid man's last resting-place are as gleesome as if they trod on flowers, not graves. What is place to them? what do they know of death? We are attracted by 'The Showman's Child,' E. Douglas (752). The weary girl, in her light ballet-attire, has thrown herself to sleep in a rude corner behind the caravan. A sleek, intelligent pony stands on faithful guard beside her; a mischievous

monkey looks down from the roof of the machine, while a tambourine, cards, and other accessories of the showman's trade, are scattered about. It is one of those episodes of our multiform life where the gay is strangely blent with the sad. 'Reading the War News' (740), W. F. Vallance, discovers a group of fishermen variously posed, very truthful, and carefully painted. T. Faed, R.A., H.R.S.A., confines his king-craft to some wonderfully quaint fragments of front doors, and interiors of humble old grannies and their kindred about Loch Long; while Sir Noel Paton, R.S.A., makes his sole appearance in 'The Commander-in-Chief of the British Forces in the Crimea, and Staff; Jan., 1855' (827); little more than an outline of skeleton Death, on a skeleton horse, surrounded by famine and disease, all set triumphant in battle-array. The old idea, we need scarcely say, is here wrought out with all this great draughtsman's customary power.

We must not omit allusion to the 'Author' (466), presumably Sir W. Scott, by W. S. Watson, R.S.A. It is good, solid work, and by far the best we have seen from his hand. Of lady-artists of the *genre* school, Mrs. Charrette deserves mention for the exceeding grace of her figure in 'Grapes' (698); and for the rich telling colour in 'Zuleika' (709). 'A Saw-mill Yard' (1070) is very creditable to Miss J. Frier; and Miss C. Ross shows herself something more than an amateur in her 'Amateur Artist' (853). Miss McWhirter brings an approving smile to the lip by her 'Panegyric on Folly' (889). It is a squib on the girl of the period, which, though scarcely coming within prescribed artistic rules, is quaint and clever.

The landscapes are manifold as the moods of the mind. Every diversity of season and scene is laid under contribution; and despite the fatigues of rail or steamer, we glide from one climate and country to another, and feast our vision on the wonders of many lands. It is interesting to study the various modes in which different intellects deal with nature; how the poetry or the prose of each individual temper first selects, and then tones, his subject. For example, let us turn to 'Standing Stones on Mauchrie Moor' (2), by J. McWhirter, A., and observe the solemnity breathed over a theme which with commonplace management had proved tame. See also his 'The Monastery—Moonlight' (495), where the solitary monkish form paces the old court; we pause in meditative sympathy, and catch the echo of the vesper-hymn. More subtle still is the influence of J. Farquharson's 'Homeward plods his Weary Way' (603). The twilight effect over a wide tract of bleak country, relieved by the single figure creeping along, bent with exhaustion from the long day's toil, is impressive as a choice stanza of one of our ancient poets. A. Perigal, R.S.A., is conspicuous in this respect. We are glad to notice too that he has this year left the beaten path of the West Highlands, and introduces us to new latitudes. His Norwegian experiences are a pleasant change, especially 'Romsdal, Norway' (720), a scene wild and magnificent as any in Caledonia, and requiring a bold pencil to do it the justice it has here met with. Equally prolific, Waller H. Paton, R.S.A., revels in the beauties of his own Scotland, and delights us with the summer glories of wood and stream, by sun or moon, in her favourite retreats. What can be lovelier than the 'Outlet of Loch Achray—Summer Evening' (221), where the evening splendour is melting into sapphire twilight, and dewy peace rests upon hill and glade? What prospect more romantic than

'Knock Castle—Sound of Sleat, Skye' (154), with castle, crag, and ocean bathed in the moonlight sheen? It is over Arran, however, *par excellence*, that Mr. Paton loves to wave his wand; and so worthily does he use his power that we would have him elected painter-laureate for that mountain-island.

W. B. Brown's 'Neidpath Castle, on the Tweed' (296), is the very spot one might choose for autumnal meditation, so soft is it and grave in tone. J. Docharty gives us the clouds and the mists of our own weeping skies in 'Loch Eck' (173), and 'Loch Etive' (134); his 'Glen Masson' (249) is a grand exposition of mountain and flood. 'Ben Venue' (566), by A. Fraser, R.S.A., is a dream of something fairer than this world can show; and Miss M. Macnee's 'Cape Garajão, Madeira' (606), a moonlight scene, is rendered with such tender feeling, that we regret to find it her only contribution. The majority of pictures exhibited by J. Cassie, A., are private property, and of these, as a rule, we refrain to speak. His 'Big Guns on the Tay' (284) is not of sufficient interest to fill so large a canvas. It is pity so excellent a painter should spend time and labour on inanimate matter no more suggestive than nondescript cannon. S. Bough, A., is charming as ever in the breadth and depth and height of his scenic utterances. And though we submit he has nothing so fine this season as his 'Borrodale'—the picture engraved in the *Art-Journal* of February last—yet the 'Sunny Day in Iona' (152), and 'A Highland Glen in Rosshire' (225), leave a mark on memory not soon effaced. J. Adams has a clever cattle-piece, 'A Border Raid' (682), spirited and firm. That amphibious sportsman, 'The Duck-Hunter' (900), paddling his solitary boat among the reeds and rushes, is very creditable to R. M. Ballantyne. A whimsical fancy had seized R. Cowie, Jun., to shape that 'Enchanted Castle' (278), in the clouds, so like to a cloud itself; yet it is a pretty fancy withal, and sets one a-thinking. The notable sea-pieces are from the studios of E. Hayes, H. K. Taylor, C. A. Lodder, and some others; the stiff breezes, dashing waves, and straining masts affording ample scope for their peculiar powers. There is a paucity of female-portraits. That of Lady Don-Wauchope (505), by R. Herdman, R.S.A., is by far the most attractive. But Norman Macbeth, A., rises in esteem for his admirable 'Presentation Portrait of the Rev. Dr. Fairbairn, Free College, Glasgow' (332). From J. M. Barclay, R.S.A. Elect, we have four proofs of increasing skill; while George Reid, A., along with force and fidelity, as in the portrait of Dr. Keith, (89), superadds the finish of fancy, so delightful, in 'Dorothy and Lucy, Daughters of A. Macintosh, Esq., Colearn' (231). The greatest work of D. Macnee, R.S.A., is the full-length of Sir A. Grant, Bart., painted for the University of Bombay (261). The figure has dignity without stiffness, the face is affable and intelligent apart from pretence, and the result is elevated and expressive. The sculpture consists principally of busts by W. Brodie, R.S.A., J. Hutchison, R.S.A., W. Mossman; &c. 'The Tryst' (789), by W. C. Marshall, R.A., H.R.S.A., is beautiful; as is also 'Charity' (775), the meek-eyed, W. McGillivray. 'A Roman Dancing Girl' (809), by J. Hutchison, R.S.A., strikes us as somewhat heavy in the proportions. But a few words on Mrs. D. O. Hill's 'Aziola' (810). The girl holding the "wee howlet" is all grace, innocence, and sweetness, most lovely and lovable. The work is elegantly executed in marble, and claims high rank for this very talented artist.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF WM. QUILTER, ESQ., LOWER NORWOOD.

AN Art-collection, consisting exclusively of water-colour works, would in earlier days of picture-collecting have been a phenomenon: and would also be wanting in many points which distinguish modern gatherings of the same kind. The collection, of which we have now to speak, comprehends several hundred works, all doing honour to the reputation of the eminent men whose names are attached to them. It will at once be understood that the contents of a catalogue so numerous could be satisfactorily set forth to view, only in a house specially designed for such a purpose. Mr. Quilter's dining-room is hung almost entirely with works by David Cox, among which are some of the grandest essays of the artist—essays that have respectively marked the years of their exhibition as *anni mirabiles*. Cox's drawings (finished and sketches) amount in number to nearly two hundred and fifty; to some of these we turn at once. We have looked at him through many a murky cloud and much driving rain, but we now take a turn with him on the 'Terrace—Powis Castle,' in order to be able to negative the vulgar supposition that he never saw a fine day. It would be difficult to suppose that Cox had any honour save in his days of drenching rain, and the massive drifts of his tumultuous cloudland; but here we have a drawing of which the sentiment is never reached in scenic effect. In substance, it presents a portion of the castle, along which extends the Terrace, whence rise high the towers and walls. The life of the situation is a company of ladies and gentlemen on the terrace. The tint is generally a warm glow, which pervades the drawing, but without falling anywhere into the weakness of monotony. This drawing stands apart from Cox's works generally, and proclaims him gifted with a power which, from his other productions, would never be attributed to him. In its particular feeling it is the most graceful production the artist has ever put forth.

Cox was very fond of flat scenery, to which he imparted an inconceivable charm by his command of the means of expressing distance. Subjects, moreover, of this kind left him a wide field upwards to deal with that part of his landscape in which he was always so great. In those really grand pictures to which he has given simply the names of the trees that are prominent objects in the landscape, as 'Birch,' 'Elm,' &c., we recognise the exertion of Cox's supreme powers. From the titles, it must not be supposed that the form and character of the tree was the proposed study, although it is described in a manner surprisingly true when we remember the artist's fluent method of working. 'Soldiers on the March,' is another of those large drawings wherein he has constituted the sky a composition of vast sublimity, to which the homely landscape presents a very effective foil. Differing in everything from these, 'Hay-making,' certainly one of those works by which he will be remembered, shows a summer-sky and a sunny plain, presided over by stately piles of *cumuli*. This drawing charms us not more by what it sets forth than what it suggests. In 'Deer Stalking in Bolton Park,' also an important work, the artist again reminds us of his prevalent impressions. In a piece of very wild scenery, dominated by a lowering sky, we see in the distance a group of deer, and the sportsman screened behind a near rock waiting for the favourable moment. The drawing entitled 'Old Mill and Moor,' has afforded an opportunity for a display of that power in the possession of which this artist stood almost alone, we mean the expression of distance. The subject is simple, but the drawing can never be otherwise than of value as a triumph of Art.

Much as we may desire to dilate in circumstantial descriptions of these magnificent works, they are so numerous it would be impossible even to note the titles. Cox never signalled himself in street-architecture; but he drew, with imposing effect, the ruins of ancient castles, as also those which remain entire. Of such subjects there are, in this collection, Kenilworth, Conway, Barden Tower, Harlech, &c., also

'Beaumaris,' an admirable drawing. A 'Hop-Garden,' 'The Golden Vale, Carmarthen,' and 'Staffordshire Lanes,' are of rare excellence. So likewise are a palace on the banks of the river, 'Tamworth,' 'Highland Scenery,' 'Battersea Mill,' 'The Fells of the Ogwen.' It will be understood that in such a series by one artist, all his resources and means are shown from the merest pencil-sketch to the most elaborate production. The minor sketches and drawings are kept in portfolios and drawers.

The works by Turner are among those of his best time, as 'Ramah,' 'Rokeby,' 'Leatherhead,' 'The Pass of St. Bernard,' 'The Upper Rhine,' 'Geneva,' 'Thun,' 'Sion,' 'Cashiobury,' and the 'Tomb of Cecilia Metella.' We cannot refer to a list of Turner's works, however short, without being reminded of the beautiful illustrations which, through his means, have been sown broad-cast through our literature. Several even of these titles suggest some of the most charming landscape-engravings ever produced by any school; changed, in some degree, and modified, perhaps, here and there, but always according in one principle of transcendent loveliness, these engravings referred to drawings of unexampled splendour, though they still fall short of the drawings themselves. Let us turn to Rogers's 'Italy;' we may instance Geneva, and the passage of the St. Bernard, in the latter of which Turner has appropriated David's Napoleon on his white charger. It is unnecessary to describe works so well known; no praise, however just and pointed, can enhance their value. These are all in Turner's last and confirmed manner; they are among his greatest successes, and afford us glimpses of this world rather as it should be than as it is.

In the subjects mentioned below, the mental resources, mature judgment, and rare executive skill, of G. Cattermole are fully set forth. They point immediately to the sources of their inspiration; and although the artist allowed himself certain licenses in dealing with them, it is felt that in many cases such liberties constitute the force of the composition. Three scenes are given from Macbeth, 'The Death of Duncan,' 'Macbeth and the Murderers,' and 'The Passage of the Kings.' In the first the monarch is not seen, but we learn his whereabouts by indication. He is still on his couch, and the grooms lie in the ante-room. The point of the drawing is Macbeth's agony of remorse, which we read as well in his features as in his action. In the second subject we find Macbeth in semi-state; he receives and instructs the murderers, writhing under the dread consciousness of one foul murder while contemplating a second. The two desperadoes look fully the outcasts they describe themselves, men at odds with fortune, and clutching at any desperate chance of lawless life. Macbeth is seated on a chair of ceremony, and in the composition great use is made of drapery, which is so skilfully disposed as not to look like an expedient but a necessity.

"Ay, now I see 'tis true,
For the blood-bolied Banquo smiles upon me,
And points at them for his.—What, is this so?"

Such may be accepted as the text of 'The Passage of the Kings,' which in the rendering is limited to the prominence of Macbeth on the one hand, and the spectral array on the other. The supernatural is firmly asserted, perfectly maintained, and not embarrassed by negative accessory. The heads only of the kings are seen, the forms being lost in the fumes of the incantation. To this, 'Old English Hospitality' presents a marked contrast, as being an interior crowded with figures, among which is prominent that of the lord of the banquet. It is a scene by no means carried beyond the probabilities of a Christmas festival given by a baron of the fifteenth century to his dependants, and even strangers who have come in from the neighbouring highways—a feature which widens the circle of the hospitality. This kind of composition is a remarkable quality of Cattermole's Art. His assemblages are not merely crowds, but companies, of individuals, to each of whom is assigned a distinct and appropriate character. But at each remove we meet with famous drawings by this artist. When we say many are among his very best it will be under-

stood that even one example would make a reputation, as 'Shakespeare as a youth reciting a birth-day ode before Sir Thomas Lucy,' 'The Darnley Conspirators,' 'Trying the Sword—the Knight and his Lady visit the Armourer's Shop,' 'Rizzio,' 'Hamilton of Bothwell Haugh,' 'The Escape,' 'The Doge of Venice and his Daughter—Vesper Bell,' 'The Baron's Chapel,' 'Charles on his way to Scotland,' 'Charles at Holdenby House,' 'Douglas stealing the Keys,' and the grand Benvenuto Cellini drawing.

Copley Fielding was one of those artists gifted with second sight, the utmost power of which is shown in two directions. His works are 'Rivaux Abbey,' 'Loch Awe and Ben Cruachan,' and 'The Race of Portland.' In the two landscapes we have examples of his greatest force of mellow tints, accompanied, as usual with him, by strong masses throwing off the silvery distances which meet the eye like phantom forms begotten of the sun and mist. Again, the sea-subject—who would pronounce it as by the painter of the 'rosy-fingered morn?' It shows us a small cutter, over which has just passed a storm-cloud, draping all the right section of the sky with a funereal mantle. We have attentively considered both Ruysdael's grand storm-cloud, and Turner's 'Port Ruysdael'—painted in emulation of the former,—and Fielding, it seems to us, saw both, and sat down to his work with a resolution to outdo both. It is an essay of rare excellence.

The drawings by F. W. Topham refer to his Irish experiences; they are 'Oliver Goldsmith when at Trinity College, Dublin, hearing his Ballad sung, gives his last Farthing;' 'An Irish Beggar and her Daughter at a Holy Well;' 'Little Nelly in the Churchyard,' and 'Girl Spinning.'

Very rarely do we find such a combination of extraordinary qualities as fascinates us in the works of William Hunt. His figures or his flowers would each have made an enduring reputation, for in both he is an originator and both are equally valuable. In the lowest comedy of rustic life Hunt is an accomplished dramatist; his humour is genuine without any lapse into caricature. His *personae* play their parts with an earnestness thoroughly characteristic of their low degree. Faithful to the genuine nature of his idea, he never falls into the error of giving his impersonations a gloss out of keeping with their sphere of action. 'Gipsies at work' is a sarcastic hit at the idle vagabond life led by these people. One is peeling turnips, and the rest of the group amuse themselves in divers manners. 'Too Hot' is one of those single figure-subjects, in the endowment of which Hunt stood alone. It presents only a boy seated with a basin of porridge before him, so disposed as admirably to support the title. It is wondrously brilliant in colour, intense in living expression, and is perhaps the finest work Hunt ever produced in this vein. To turn to an instance of his power in an opposite direction, we have 'Primroses,' one of the sweetest and simplest pieces of nature ever exhibited. There is in it so little of subject, that an ordinary student of floral forms would be at a loss to carry it beyond a rough sketch, though it is here worked out to a study of infinite beauty and considerable value. And again, as showing the indescribably minute execution peculiar to this class of Hunt's drawings, the wondrous precision exemplified in 'A Bird's Nest and Primroses' has never been surpassed—no, not even in the marvellous achievements of that most fastidious of all students, Albert Dürer. There is also a 'Pine' with a garniture of other fruits, all rising to the high character of the subjects already mentioned. None of the compositions are surcharged, the material indeed is sometimes so sparse as scarcely to be called a subject; but in this way the point of the picture is pronounced with its fullest accent of hue and form, for Hunt was always most careful not to injure by competition the force of his principal object. The drawing, 'Plums,' has all the delicate beauty of nature, and not less successful is 'Fresh Garlands.' We turn again to a figure, a 'Boy Blowing Bubbles,' which in every essential point is not less careful than 'Too Hot;' but the gem of the selection from Hunt is a family of primroses on a piece of mossy bank, the finest thing of the kind that has ever been done.

Besides the works we have named, there are many others by him of almost equal merit, numbering altogether not fewer than thirty.

'Lancaster' and 'Southall' are two admirable drawings, by P. De Wint; they look like pendants, although their local constituents are of a different nature. Both are earnest and simple, and, although sufficiently substantial in all, have yet a large proportion of the silvery sparkle whereby De Wint was wont to relieve his prominent objects. They are long drawings, somewhat panoramic in form. Of 'Lancaster,' we see the castle, the river Lune, and the bridge; beyond which the eye passes to a remote distance, over the sands and flats on the coast to the right. 'Southall' is simply a canal-view; but the water, with its sedgy brink, is treated in a manner to give it all the significance of a river. These drawings possess points of interest which rank them among the best of De Wint's works.

Those who have not seen Prout's 'St. Pierre—Caen' can scarcely estimate his powers in breadth of effect. It is the back view of the Cathedral, with adjoining buildings, as seen from the right bank of the little river Orne which flows under the High Street. Other works, into which a high degree of finish and refinement are wrought, are 'The Bridge of Sighs,' 'Augsburgh,' 'Cross and Buildings,' 'Crypt,' &c.; church-porches, fragments of architecture, all of which, with ingeniously constructive skill, are rendered into pleasing drawings. Of Prout's works, altogether, there are forty-two.

The drawings of David Roberts, R.A., represent, in their manner, different periods of his career—as, 'Abbeville Cathedral,' 'Granada,' 'Jedburgh,' 'Whitehall,' 'Rhonda,' and 'Gate at Petra.' 'Abbeville' and 'Jedburgh' have, we believe, been engraved, and belong to his early period. They are distinguished by that imposing character which he succeeded in giving to all his architectural studies. 'Rhonda' is one of his Spanish series, and the 'Petra' subject is one of that grand series he brought home from the Holy Land, and which was published by Alderman Moon. The permission to visit the ruins was purchased of the particular tribe of Arabs that then held the place, and, as soon as the term agreed on had expired, Mr. Roberts and his escort were stoned out of Petra.

It is not often we meet with any of John Varley's works. There are some half-dozen here—two 'On the Thames,' 'Eton College,' and one of the remaining three is a composition in which are found all the dignity and elegance that were peculiarities of the artist.

By C. Stanfield, R.A., are five drawings. They are 'Lago Maggiore,' 'Santa Maria della Salute,' 'St. Michael's Mount, Cornwall;' the two others are Italian subjects. In these sketches there is as much of sparkle and daylight as in Stanfield's finished oil-pictures. The facility and decision of their manner are very captivating.

'A Fish Girl—Newhaven,' by F. Tayler, is not of the kind of subject-matter by which Mr. Tayler is most favourably known: this, however, and the pendant example, 'A Fisherman,' are perfect instances of his single-figure studies. When, however, we turn to 'The First of September,' which alludes to the commencement of partridge-shooting, there appears at once material of the kind on which Mr. Tayler has built his well-merited reputation. In the generic description of sporting-dogs he stands alone. His 'Highland Drovers,' 'Cattle and Figures,' are also valuable examples of his free, but always certain, manner. 'The Ferry-boat,' as a sketch, is masterly; further finish would be insufferable.

'The Brewers' Hall, Antwerp,' is ever memorable as one of the most remarkable drawings of its author, Louis Haghe; of whom it is but scant justice to say, that he never exhibited a work against which carelessness in any degree could be charged. His other productions here are 'An Interior' and 'An Exterior—Winter;' the latter a drawing of much interest.

One of the grandest essays in the collection is 'The King's Trumpeters and Kettledrums,' by J. Gilbert. Strikingly original and brilliant, it represents a portion of the mounted band of the guard of Charles I. By the same artist there is

a second drawing, of which the subject is 'The Duke of Gloucester and the Murderers,' an extremely difficult subject to invest with the very pointed character necessary to its interpretation; but it has been treated so successfully, that there is not a second thought as to the actors in the scene.

The substance and finish of Carl Haag's works are so captivating that we are never weary of looking at them. In this collection there are—'Pifferari,' 'A Tambourine Girl,' 'A Tyrolean Huntsman,' and a female figure, exhibited in 1858, and again, at Munich, in 1859. There are also two caravan-scenes, results of Mr. Haag's experiences in the Desert: they are, 'The Arrival at Palmyra' and 'Leaving Palmyra.'

There are six really precious mementoes of the late James Holland—precious because showing the best points of an artist who was a brilliant star in two constellations. The simple word 'Roses' points to a group of flowers which, if not the finest flower-study he ever made, has at least never been surpassed by anything from his hand. His other subjects are, 'Venice,' 'Scene in Venice,' another Venetian view, and a drawing of flowers. Holland's 'Venice' beckons us back to that mysterious city of the sea, the history of which is a romance.

By Birket Foster is a masterly drawing called 'Storm and Rain,' and three others—'St. Goar on the Rhine,' 'Saltburne,' and 'The Cottage,' and by W. Bennett, 'The Giants of the Forest,' 'Hastings,' 'Loch Clair,' and some others very powerful.

The simple water-colour drawings of P. F. Poole, R.A., are really more attractive than his similar small groups in oil, although we now see but few of either. These, we believe, have been the successes of his studentship; they present generally, only it may be, a young mother and her child grouped in an open landscape—the whole charming in colour and feeling. Thus the specimens here are, 'A Mother and Child' and 'A Girl at a Spring,' the harmony, beauty, and sparkle of which leave nothing to be desired, save that Mr. Poole should produce more of such works. It is by no means a condescension for an artist of high aspirations to paint such pictures, for to compare small things with great, they contain qualities entirely distinct from those of Mr. Poole's large works.

A drawing by J. F. Lewis, R.A., 'A School at Cairo,' is a valuable instance of that microscopic elaboration which characterises his eastern studies. We stand before this drawing contemplating in wonder that singular care with which, especially, household-material is realised. It is conspicuously set forth in this composition, of which the entire complement—figures, garniture, and local accessories—is made out with an inimitable precision of line and surface. The living element is a grave and learned Turk presiding over his thin class of young pupils. The truth of the situation may be accepted as incontrovertible; but the means by which it is asserted would, as a proposition to most ordinary practitioners in Art, be simply heart-breaking. There are also by Mr. Lewis, 'Caged Birds' and 'An Eastern Girl.'

W. Müller is represented by drawings immediately referring to different periods of his career, which was comparatively brief, yet he worked so rapidly and diligently that his labours were very productive. His examples of home-scenery are unassuming, but firm, and sometimes a little hard in manipulation. They are called 'A Windmill,' 'Landscape—Winter Scene,' 'Farm House and Cattle,' 'Woody Landscape,' &c. 'The Tomb of Francis II. at Nantes,' 'The Château of Brissac,' refer to his tour in France about 1843, which produced his valuable series of Renaissance Remains and Decoration; and his drawings of 'Elycia,' 'The Wandering Tribes of the Desert,' 'Ramah,' 'Pinara,' refer to his last sketching tours.

By E. Duncan are some drawings of infinite beauty—the subjects simple enough but ennobled by the terms of their interpretation—they are a 'Harvest Field,' 'Gathering Vraick,' a distant view of a city, 'On the River Lea,' 'Rye, from Romney Marshes,' &c. 'Venice,' by J. D. Harding, reminds us of his sketches at 'Home and Abroad'—it has quality equal to that of his best works. By E. W. Cooke, R.A., are

'Dover,' 'Ramsgate Harbour,' 'Dover Harbour,' and 'Fishing Boats,' and in the same department, by G. Chambers are 'Hulks,' 'On the Thames,' 'Cheyne Walk, Chelsea,' and a 'Sea-piece.' 'An Indian Beauty,' 'An Eastern Boy,' 'A Spanish Girl,' are the titles of three of the four head-studies by E. Lundgren. Some of the names of the following artists may not be known to the present generation, though their works hold their own with the best of those of the living school: 'Highland Scenery,' G. Robson; 'Marine View,' J. Owen; 'Beach with Fishermen,' S. Austen; 'Village Choristers,' J. M. Wright; 'Rannock Moor,' G. A. Frapp; 'Old Hall,' J. Nash; 'Diana,' W. E. Frost, R.A.; 'Heidelberg,' T. M. Richardson; 'Cattle,' W. F. Witherington, R.A.; 'Italian Composition,' W. L. Leitch; 'Venetian Scenery,' J. Callow; two drawings by Bonington, &c.

Every available inch of space in Mr. Quilter's rooms is covered with drawings of the rarest excellence. In addition to those on the walls very many others in portfolios and drawers are worthy of a long complimentary essay to themselves—and how impossible this is, it is not necessary to point out. In a collection so numerous, little more can be done than to note the titles, with the name of the artists.

PICTURE SALES.

THE collection of paintings and drawings left by the late Mr. J. B. Pyne was sold by Messrs. Christie, Manson, and Woods, on the 25th and 27th of February: the number reached nearly 400, but no work was disposed of at a price worth special note.

Upwards of 160 paintings and drawings by British and foreign artists were sold in Messrs. Christie's rooms on the 4th of March: the works were collected together from different sources, and the principal examples were:—'The Beggar-Boy,' a drawing by F. W. Topham, 110 gs. (Jones); 'Wreck near the Corbiere Rocks on the Jersey Coast,' a drawing by E. Duncan, 150 gs. (McLean); 'May-Day,' a drawing by Birket Foster, 265 gs. (Williams); 'The Black Boy,' W. Hunt, also a drawing, 115 gs. (McLean). Oil-pictures:—'The Cherry-Seller,' G. Smith, 145 gs. (Baldwin); 'On the Rhine, near Bonn, looking towards the Drachenfels,' C. Stanfield, R.A., 138 gs. (Cox); 'Paris and Helen,' F. R. Pickersgill, R.A., 168 gs. (Cox); 'York and Lancaster,' and 'The Garden Close,' a pair of charming flower-pieces by Miss Mutrie, 150 gs. (Holland); 'Andromeda,' W. E. Frost, R.A., 140 gs. (Tooth); 'Carshalton Mill, Surrey,' P. Nasmyth, 265 gs. (White); 'New Wars to an Old Soldier,' T. Faed, R.A., 325 gs. (Agnew); 'The Nutting Party,' W. Collins, R.A.: this picture was the gem of the day's sale; it was painted for the late Rev. R. A. Thorpe, and is referred to at some length in the biography of the painter by his son: the picture excited keen competition, and was knocked down for 945 gs. (Agnew). 'An Interior'—view of a bird and dog-fancier's place in Bristol, W. Müller, 140 gs. (Warne); 'The Spaewife of the Clachan,' J. Phillip, R.A., 200 gs. (Mendoza). The following foreign paintings were the property of a gentleman of Paris:—'View from St. Mark's Quay, Venice,' looking towards the Dogana; and 'A Canal Scene, Venice,' a pair by G. Ziem, 150 gs. (Gordon); 'Rocks in the Forest of Fontainebleau,' and 'The Forest of Fontainebleau,' a pair by Diaz, 140 gs. (Rutley); 'Cows in a Shower,' Troyon, 240 gs. (Harrison); 'A River-Scene,' and 'A Woody River-Scene,' a pair by Jules Dupré, 570 gs. (Permain). The remaining four examples came from the collection of the late Mr. Henry Boden, for whom they were painted:—'A Highland Scene,' sportsmen reposing, with dogs and game, R. Andell, R.A., 305 gs. (Lee); 'An Avenue,' with figures and a dog, T. Creswick, R.A., 125 gs. (Johnson); 'A River Scene,' with a watermill, T. Creswick, R.A., 145 gs. (Bartlett); 'Landscape,' with figures crossing a rustic bridge, and a dog at the brook, T. Creswick, R.A., 180 gs. (Boden). The sale realised about £9,000.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

MEN OF WAR AT SHEERNESS.

H. T. Dawson, Painter. A. Willmore, Engraver.

DESCRIBING, in the year 1869, a picture, we then engraved, by Mr. H. Dawson, we remarked that his "son," Mr. H. T. Dawson, has somewhat recently made an appearance which promises well for the future. The annexed engraving furnishes evidence indisputable of the assertion, for we have rarely seen a marine subject handled by a young artist that gives more sure hope of success: indeed, it shows qualities, both as a composition and in detailed treatment, which are generally to be found only after long and studious experience. In the two principal vessels lying at anchor on the Medway we have placed in juxtaposition two noble specimens of naval architecture, each respectively typical of the art that seems to be almost passing away and that which appears destined to supersede it: in other words, the old "wooden walls" of England and the walls of iron. From an artistic point of view the merits of the two ships admit of no argument: the former sits gracefully and picturesquely on the water, her sides swelling out, and bristling with lines of guns through her open port-holes; the latter very far from a "thing of beauty," but, under the present system of naval warfare, without doubt a more dangerous foe to the enemy that encounters her.

Beyond these two are several men of war of the old school, as they may be termed, laid up "in ordinary," and, in all probability, destined to remain so; at least, so far as refers to any part they may take in actual warfare. Ships of this class, we expect, have had their day; and well the naval annals of England show how nobly they sustained "the battle and the breeze." The "ancient mariners" of our country have far less faith in iron than in wood; and even the younger ones would "rather put to sea in a tub than in a copper," as a sailor once remarked in our hearing. Individual or collective courage has but little chance of distinguishing itself under the new system of naval architecture: the range and destructive power of a ship's armament, and the strength of resistance offered by her metal sides, will have, as a rule, to decide the victory in future actions. No future admiral will seek to break the enemy's line of battle by leading his ships right through it, as Collingwood did his division at Trafalgar; and no captain will succeed in laying his vessel alongside his adversary's, as did Nelson in Jervis's action off Cape St. Vincent; when he steered the *Captain*, a seventy-four, between the *San Josef*, a Spanish three-decker, of 112 guns, and the *San Nicholas* of 80 guns, and carried both by boarding. Mr. Dawson's picture involuntarily carries the thoughts back to past naval history.

To the right of the composition is seen one of the numerous Martello towers erected along the coasts of Kent and Sussex in the early part of the century, when England was threatened with invasion. Little of the town of Sheerness is visible; the greater part is concealed by the two large vessels. The action of the water is lively and natural; the sky indicates a "gusty" day; light fleecy clouds, catching the sunshine, traverse a great part, while a heavy rain-cloud is discharging its contents over the distant sea-scape.



H. T. DAWSON, JUNR. PINX.

A. WILLMORE, SCULPT.

MEN OF WAR AT SHEERNESS.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON, VIRTUE & CO.



THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS
OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A., &c., &c.

THE COLCHESTER MUSEUM.

COLCHESTER, the *Camulodunum* of the Romans, and one of their principal towns, is a place the interest attaching to which is of vast importance. Situated on the borders of the Iceni, who owned his power, it was here that the British King, Cunobeline (so well-known to general readers by Shakspeare's embodiment of him under the name of Cymbeline) fixed his chief residence, and here that he established his mint and held his court. Here it was, also, that his sons were defeated by Claudius and Aulus Plautius, which event placed the royal town in the hands of the Roman conquerors. It was here too, later on, that Ostorius, after the defeat of the Brigantes, fixed the headquarters of the Roman power, the town being the first in this country which was raised to the rank of a *Colonia*. Under him "the city was adorned with public buildings, and more especially with a temple dedicated to Claudius, and was increased in size and importance." This temple Tacitus tells us was considered by the Trinobantes of Essex "as a kind of citadel to hold them in perpetual bondage, and the priests who celebrated religious worship in it as so many harpies who lived upon the substance of

the natives. It would be no difficult task, they thought, to destroy the Roman colony, for it had no fortifications to protect it." Before their revolt, with that of the Iceni, broke out, many signs and indications of the approaching insurrection were made apparent to the Romans; for, according to Tacitus, "At *Camulodunum* the statue of Nero fell to the ground, and turned its back, where its face had been, as if it fled before the enemy. Women were seen, as if mad, singing wild songs in which they foretold the destruction of the colony. Strange noises were heard in the house of assembly, and loud howlings in the theatre. In the estuary of the Thames was an appearance like that of a sunken town. The sea assumed the colour of blood, and human forms appeared to be left on the shore by the ebbing tide. All these things were of a nature to encourage the Britons whilst they overwhelmed the (Roman) veterans with terror." The few soldiers sent to the relief of the inhabitants occupied this temple, and everything but it was plundered and burnt at the first attack, and the temple itself, in which the soldiers had taken refuge, was captured after a siege of two days.

But it is not my purpose to trace the history of the town of Colchester—it is enough for me to say that it was a place of importance with the Romans, during the entire time of their rule in Britain; and that under the Saxon and Norman kings—for the castle was built by the Conqueror—it lost none of its importance; while in later ages the interest attaching to it has in many ways increased.

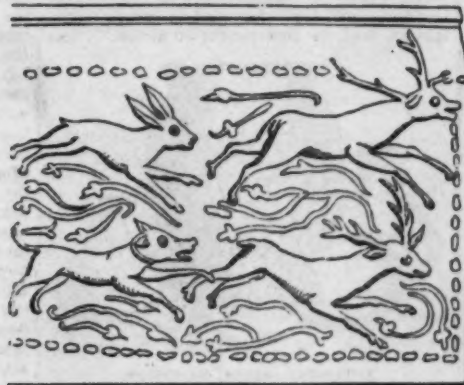
It will easily be perceived from these brief remarks how rich a locality it must be for the

establishment of a museum, and how prolific a mine of archaeological wealth the place must furnish. And so it is. The whole neighbourhood so abounds in interesting remains of its earlier inhabitants, that scarcely an excavation can be made in any direction without some relic, or curious fragment of one kind or other, being brought to light. The result—and an especially good result it is—is that the Colchester Museum contains perhaps a more curious, varied, and valuable collection of remains of Roman Art than almost does any other. To some of the more notable of these objects I now proceed to direct attention. And first as to the sculptures.

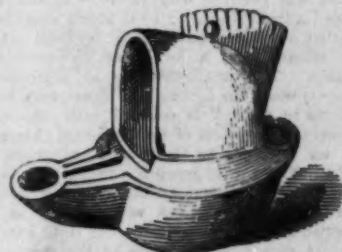
One of the most interesting and unusual remains is a Sphinx,—known by antiquaries as "the Colchester Sphinx,"—which was discovered while digging the foundations of the hospital. This remarkable figure, which is 25 inches in height, the same in length of the base, and 10 inches in breadth, is carved in oolite in a masterly manner, and was evidently intended for placing in the open air. It represents the Theban Sphinx seated over the mangled remains of one of its human victims. This fabled monster, here so admirably carved in stone, combines the five-fold attributes of a virgin, a lion, a bird, a dog, and a serpent, all of which are faithfully represented in the sculpture. The head, breasts, and arms, are those of a beautiful virgin; the body and teats are those of the female dog; the hinder part, hind legs, and fore paws are those of a lioness; the tail, doubled in short folds, is a serpent; and the wings are those of a bird. Beneath the body of the Sphinx lie the hand and a leg-bone of a man, and the



BRONZE LAMP.



GROUP FROM THE COLCHESTER VASE.



LAMP IN FORM OF HELMET.

head—with the eyelids closed in death, the corners of the mouth drawn down, the muscles strained and set, and with an expression of agony and exhaustion—lies between its arms. On the base a large letter S is cut in the stone, and is probably the initial of the sculptor or the quarryer. It has been conjectured that the Sphinx may have been the emblem of *Camulodunum*, and this idea gains strength from the fact that the Sphinx occurs on the reverses of some of the coins of Cunobeline struck in that city. A small bronze Sphinx was, only a short time previously, discovered nearly on the same spot.

Another interesting stone is a sepulchral slab found close by the stone Sphinx just described. Its inscription is, however, very much mutilated; the remaining words being described as—

VIVIT
.....
LEG III AVG
LEG XX VAL V
.....
MILITAVE
VIXIT ANN

Of Roman bronzes the Museum contains many highly interesting and very valuable examples. Those most especially noteworthy are the following:—

A bust of Caligula, found in forming the line of railway about a mile from Colchester in 1845, at a depth of about five feet below the surface. It is a remarkably fine bronze, the features being

highly "characteristic of the disposition and habits of mind of this emperor, and corresponding with the descriptions which have been handed down to us of his personal appearance." The bust rests on a globe, the symbol of Roman sovereignty. The pedestal is inlaid with silver, in an elegant scroll-pattern with a pendant flower between the scrolls.

A remarkably fine head of Silenus, which has "evidently ornamented an open-mouthed vase, in form like a bucket (*situla*), the loop surmounting it having received one end of the arched handle, which passed over the mouth and fastened into the loop of a corresponding figure on the opposite side of the vase. The character of the features of the face are those of Silenus or Priapus; it has a profusion of hair, which is parted in the middle of the forehead; the beard falls in spiral curls, turning from the centre of the chin; on the top of the head is a wreath of ivy, from between which issue bunches of grapes, and two clusters fall behind the pointed ears; the countenance is majestic, though somewhat sensual in the projection of the under lip." This fine example of Roman Art was found with the bust of Caligula just described. It is 12 inches in height without the pedestal.

A graceful statuette, 6 inches in height, of Jupiter Conservator, dug up at St. Mary's Lodge, Colchester. The attitude of this figure has been described by Westmacott as "simple and dignified; the *pallium*, thrown gracefully over the shoulders, hangs over the left arm, the hand of which doubtless held a sceptre; in the right hand is a thunderbolt; the head is designed

and treated with the grandeur of manner which the type requires, but the lower limbs are coarse."

A remarkable bronze figure of Cupid riding on a sea-griffin, presented by Mr. Errington, which we engrave on a following page.

A statuette of Mercury, with a purse in one hand and a *caduceus* in the other, found at the Turrets, Colchester.

A finely executed Roman bronze bust of Pan, represented with pointed ears, and with horns on his forehead. The whites of the eyes are formed of an opaque composition; the pupils of transparent blue glass, with a darker coloured iris. It is by competent authorities considered to belong to the Augustan era, and is a fine example of Art.

A remarkably fine *prefericulum*, a *prefericulum*-vase, the handles terminating in masks, and a tripod lamp-stand, all of bronze, are also noteworthy; as are likewise some bronze handles and other remains.

Among the other bronzes of various ages are the figure of a goat; two statuettes of Hercules, with club, and lion's skin; a statuette of Mercury; two statuettes of boys running (attributed to Fiamingo); a figure of Victory, &c., &c.; and a large letter V, 8 inches in height, which has been strongly gilt, and has still attached to it the iron staples by which it had originally been fastened to the stone, it is supposed, of the front of the temple of Claudius at Colchester.

A Roman helmet found at St. Alban's, and a steel-yard weight formed in the figure of a Cupid, discovered at Colchester, are also noteworthy.

The ancient pottery found at Colchester, and exhibited in this Museum, is perhaps one of the

most extensive, as it certainly is the most interesting, collection in any provincial museum, and presents among its treasures examples of most of the known wares, as well as varieties of vessels. For instance, among the Roman and Romano-British wares are fine examples of Samian; of imitation or English Samian; of Durobrivian or Castor ware; of Upchurch ware;

of Salopian and Yorkshire wares; and what is peculiarly interesting, a number of vessels of Colchester manufacture, made at the Roman pottery which existed on the left side of the Lexden Road, where a kiln and many other remains have been discovered. This discovery is noted in the "Collectanea Antiqua" of my friend, C. Roach Smith, who has done so

much to illustrate and preserve records of the Roman remains of our country. To some of the more striking of these fictile remains it may be interesting to draw attention.

The most notable of all is the Romano-British vase, known most appropriately from its unique character as the "Colchester Vase;" this we engrave, as well as one of the ornamental designs.



SEPUCHRAL DEPOSITS FOUND AT COLCHESTER.

This very remarkable urn, which is 9 inches in height, and 7 in diameter, was found, in 1853, at West Lodge, Colchester—a locality well known as occupying part of the site of a very extensive Roman cemetery which bordered the road from Londinium to Camulodunum—and was presented to the Museum by Mr. John Taylor. It formed the chief of a group of vessels in a sepulchral deposit, and was used as a cinerary urn, being filled with burnt bones and ashes. When found it was covered by a *mortarium* which was inverted over its mouth, and thus formed a lid to the urn; by it stood a *patera* of Samian ware decorated with ivy leaf on its rim, wherein was a bottle of straw-coloured pottery. The urn, which is of Durobrivian (Castor) ware, the figures and ornaments being laid on in "slip," is covered with bas-reliefs representing subjects of very different character, but all referring to sports and scenes in the arena. The central group is a scene in a combat between two gladiators, a *Secutor* and a *Retiarius*. The *Retiarius* has been vanquished; he has dropped his trident, and raises his right hand to implore mercy at the hands of the spectators. The *Secutor*, armed with a close helmet, and an oblong shield and sword, is advancing on his conquered adversary to strike the fatal blow, unless his arm is stayed by the merciful voice of the assembly. The costume of both is strictly correct, and as well executed as the nature of the material would allow. "The manner in which,"

says Mr. Roach Smith, "the leg and arm are protected is shown with care and minute finish, even to the nails in the shoes; the peculiar *fyfot* ornament upon the shield, which often occurs upon the monuments of the Ælian Dacians, quartered at Amboglanna on the Roman wall, is also worthy of notice." The



SEPUCHRAL DEPOSIT, COLCHESTER.

group to the right represents a very popular performance among the Romans—and indeed in later times—that of a bear-tamer and his trained bear. The bear, in this case, is shown between two men, the bear-ward and his attendant. The dancing or performing bear appears either to have become rebellious, or to have put on such

an appearance as a part of his trained performance; and the bear-ward, whose legs are protected with bands of metal or leather, and whose left arm bears a shield, holds in his right hand a whip with which he is lashing the bear, the strokes falling across its head. The assistant, armed with two sticks, is approaching on the other side. The group to the left is a hunting scene, in which a dog is chasing a hare and two stags, the animals being interspersed with foliage. The most remarkable feature in this urn is the inscription, cut with a *stylus*, which occurs over the figures. Above that of the *Secutor* in the gladiatorial scene are the words MEMN · N · SAC, viii., which Mr. Smith explains as "Memnius (or Memnon) numeri secutorum victor ter," meaning, Memnius (or Memnon), of the *numerus* (or band) of *secutores*, conqueror thrice; and over the head of the *Retiarius*, VALENTIN · LEGIONIS · XXX. e.g., "Valentinus of the thirtieth legion," which was doubtless his name. Over the head of the bear-tamer with the whip are the words SECUNDVS · MARIO, the meaning of which is not very clearly ascertained. The skill exhibited in the production of this beautiful urn will be better appreciated by the visitor, when he remembers that the figures and ornaments were not formed in a mould, but were laid on by the potter, by hand, with a "slip" of thin clay, and modelled with a kind of blunt skewer: the lettering being scratched in with a *stylus* or other sharp instrument.



SEPUCHRAL DEPOSITS FOUND AT COLCHESTER.

Of Roman cinerary urns there is a very considerable collection, embracing most of the usual varieties. Among these are urns of dark-coloured clay, and of hard red ware; some of the latter of which have handles on the sides, and others, of both varieties, have covers. Many of these are what may be called jar-shaped. Others are of a coarse dark-coloured clay, and

others again of a light fawn colour, while some are of glass. There are also several drinking cups and other vessels used both for domestic and for sepulchral purposes. Indeed, the Colchester Museum is without exception one of the richest in any locality in sepulchral urns of the Romano-British period.

One of the most curious and important

features of the Museum is the large assemblage of TILE-TOMBS, and the sepulchral groups they, and other interments, contained. These are all worthy of the most careful and extended examination. Among the more noteworthy of the tile-tombs are the following. A tomb formed of six tiles, containing three *unguentaria* and a cinerary urn of black clay, lying on its side,

filled with burnt bones. A tomb formed of two upright tiles, supporting a stone covering stone, and containing a cinerary urn and two *unguentaria*. A tomb formed of six tiles, containing a leaden cist of cylindrical form with the cover soldered on, which contained burnt bones. A tile-tomb containing fifteen vessels of various clays, consisting of a large cinerary urn of dark clay, two Samian-ware *patera*, and three other *patera* of other wares, two urns of globular form, and one partaking of an angular shape, a lamp, and four bottles with handles and narrow necks. A tomb formed of two hollow flue tiles set up on end, supporting a flat tile, and enclosing a cinerary urn of glass. Another tile-tomb containing eleven vessels, comprising an *amphora*-shaped urn with handles; a light coloured bottle placed upon the foregoing; seven urns of various forms; a cover to one of the urns, ornamented with engine-turning; and a *patera*. A tile-tomb containing a large cinerary urn, four bottles, four urns of various forms, a *patera* of red clay bearing the letter R scratched upon its surface, and a *terra-cotta* lamp decorated with a mask. One of these tile-tombs, of which many other examples are found in the Museum, is shown in our engraving.

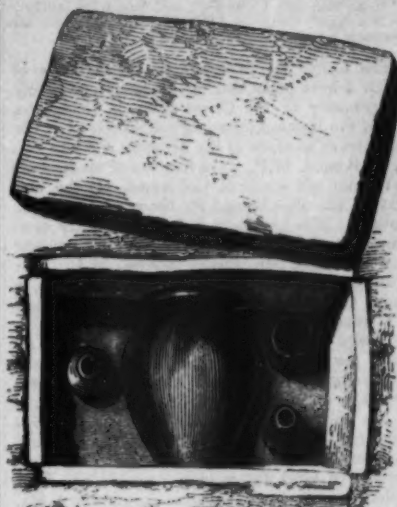
A highly important tile-tomb is the one which has been formed of about forty tiles, built into a small square chamber, the upper ones overlapping others until they nearly reached the top, when the aperture was closed by two others. The group in this highly interesting tomb consists of a beautiful amber-coloured glass urn, with vertical raised ribs, and wide mouth; a green glass cinerary urn of globular form with wide mouth, covered by a beautiful glass *patera*; a large cinerary urn of globular form, also of glass; an elegant *prefericulum* of light green glass, with globular body, narrow neck, and wide spreading lip, with a graceful handle reaching over its mouth and ornamented with "pinched-up or denticulated ribs;" three clay urns of various forms; a clay bottle or jug with narrow neck and small handle; a *patera* of black clay, in which lay a coin of Domitian; and a *terra-cotta* lamp bearing the figure of a horse; a curved bronze pin, and a bronze pin with amber boss and a number of flat amber beads strung upon it.

Of the other sepulchral groups, all of which, like the tile-tombs, have been found at Colchester, the following will be sufficient to enumerate; and they will show better than anything else the mode of interment adopted by the Roman owners of the place. One of these groups consists of a cinerary urn containing burnt bones, and covered with a part of a tile, a smaller urn, and a red-ware bottle. Another consists of two small cinerary urns and a *patera*. Another, besides the cinerary urn, contained a Samian *patera*, two bottles, and a mirror. Another, consisted of the cinerary urn with handles of red ware; a black urn ornamented with diagonal lines; a bottle, and a Samian-ware cup. Another with a large urn, two small bottles, and two *patera*.

Another group consists of fifteen vessels of various kinds, and another of thirteen; among which are a large bottle or jug, and three smaller ones, three small urns, three *terra-cotta* lamps, two Samian-ware *patera*, and a sepulchral bottle of blue glass. Several other groups will also be noticed, each possessing some marked and interesting feature in the vessels comprised in it. Of *amphora* there are several remarkably fine examples. One of these is of reddish clay, with two handles, and is painted with white scrolls; it contained an interment of burnt bones when found. Another *amphora* is of very large size, and formed of yellowish clay. It has two handles, and a narrow neck, its body being of oval form; through its upper portion holes have been bored for the purpose of separating it from the base of the vessel, so as to admit a large cinerary urn, containing the burnt bones and ashes of the deceased. Thus, this large *amphora* was cut in two parts, and the remains of the deceased enclosed in a cinerary urn were placed within its lower half, with two narrow-necked and handled bottles, and then the top replaced, and the whole buried. There is also an *amphora*, measuring no less than 4 feet 3 inches in height, and a fine one from Lexden Park.

There are also one or two leaden coffins of great interest; but it is much to be regretted, that although several of these relics have at one time or other been found at Colchester, they have either been taken away to enrich other museums, or doomed to the melting-pot, instead of being permanently preserved on the spot. A remarkably fine Egyptian mummy, brought by Mr. G. H. Errington from Thebes, and several Egyptian and other antiquities have recently been presented to the Museum by that gentleman.

The Roman glass vessels should be carefully noticed, as some of them are of very unusual character. Among them is a large globular



TILE-TOMB FOUND AT COLCHESTER.

cinerary urn of green glass, with wide mouth, which, when found, contained calcined bones and ashes; a beautiful urn of amber-coloured glass, with vertical raised ribs and wide mouth; and an elegantly formed *prefericulum*, of light green glass, with globular body, narrow neck, and wide spout or lip. It is in form much the same as a jug or ewer, and the handle, which is ornamented by "pinched-up, or denticulated ribs" curves inwards into the neck of the vessel. These three fine specimens of Roman glass were all found in one interment, along with a number of other articles. There is also a remarkably fine and large hexagonal glass sepul-

chral bottle, with flat handle and broad rim at the neck, which, when found, contained calcined bones. It is 8 inches in height. A glass *patera*, and a number of glass lachrymatories or *unguentaria* will also be noticed. There is also a large square glass bottle, with a flat ribbed handle, of uncommon size, being 13 inches in height, and 6½ in diameter, and a glass urn, filled with calcined human remains, found within a clay urn of the usual form. Those of the most beautiful character, however, are a cylindrical glass bottle, with a single handle, covered with iridescence, and filled with burnt bones, found inside a cinerary urn; and a lachrymatory, the iridescence on which is of the most exquisitely splendid colour.

A number of hypocaust, flue, and drain tiles will also be noticed. Several are ornamented with waved lines and scroll-work.

Some of the Roman lamps are curious and very beautiful. One of them, in *terra-cotta*, bears the figure, in relief, of a warrior, helmeted, and holding a sword and shield; another, of light coloured ware, bears the figure of a horse galloping, reined; another, of large size, has three openings for burners; another, of bronze, is in the form of a griffin; others again bear respectively a mask, a horse, and other devices, while a large number are entirely devoid of ornament. Many of the lamps have been found in the tile-cists and other interments at Colchester, and doubtless some of them are of local manufacture. There are also preserved in this Museum some interesting lamp-stands of lead and of clay.

In Samian ware will be noticed some beautiful *patera*, cups, bottles, *mortaria*, &c., some plain, others with the usual ivy-leaf pattern, and others again bearing various designs in relief. Several have impressed potter's names and marks.

Among the objects of personal use and ornament especially deserving of notice, are some necklaces of amber found in interments at Colchester; a bracelet of Kimmeridge shale, and some bracelets or *armilla* of bronze; ladies' hair-pins of bone; a metal mirror or *speculum*; a number of bronze pins; and some beautifully formed *strigils*, *styli*, *ligula*, spoons, tweezers, buckles, needles, combs, &c. There is, too, a fine series of *fibula* of various forms, of the Romano-British and Anglo-Saxon periods; many of the examples exhibiting peculiar beauty and elegance; also several finger-rings of bronze, jet, and other materials.

Among other miscellaneous articles will be noticed a Roman flute of bone, in three pieces; some querns or hand-mills; a Roman medicine stamp, of bronze, with ring handle, and bearing the letters, for stamping, R · F · HYGINI;



BRONZE FIGURE OF CUPID RIDING ON A SEA-GRIFFIN, FOUND AT COLCHESTER.

locks and keys of the same period; roundels of baked clay, which have been used for playing some game of chance; bronze bells; two fine *gypticæres*; and several curious examples of roundels of bone, as well as a large number of other equally interesting antiquarian relics.

Among the roundels some are especially worthy of note. These are what have evidently been used as tickets of admission to a theatre, and therefore attest, very strongly, to the importance of Colchester during its Roman occupation. One of these is of slate, and bears on

one side the figure of an elephant and the letters ETKERON; another of these tickets, formed of clay, has on one side a galley with rowers and the letters XVI, and on the other an incised square; a third, of red clay, has on one side a stag and ETV, and on the other a circular ornament; another has also the figure of a stag; and others again have various geometrical and other devices. Among the *tesserae*, too, are many of great interest, some of them bearing names, numbers, and other inscriptions.

Several leaf-shaped swords of bronze, and

bronze daggers, spear-heads, &c., as well as flint arrow-heads, bronze celts, gouges, and palstaves, and stone celts and other implements will also be noticed.

Among the mediæval pottery are some good *Belemnites* and other vessels which are worthy of examination.

The Museum contains a very interesting, and somewhat extensive, collection of coins, mostly found at and near Colchester, and comprising ancient British, Greek, Gaulish, Roman, Saxon, mediæval, and modern coins and medals, in



THE "COLCHESTER VASE."

great variety. The Roman series comprises gold, silver, and first, second, and third brass, from an early down to a late period of the empire, it includes many fine and rare examples, ranging down from Augustus to Arcadius. The English series, too, contains several fine specimens.

There is also a tolerable collection of the traders' tokens issued in Colchester in the seventeenth century.

A remarkably useful collection of local books and manuscripts, may also be noted.

Among other miscellaneous articles worthy of especial note are an ewer and salver by Briot,



ARMLET AND BRACELET, COLCHESTER.

with medallions of the elements and of the seasons, and the head of Briot himself; a plate by the same; a pair of curious early carved nut-crackers; rubbings of a leaden coffin found at Colchester; relics from a Swiss Lake-dwelling; and a remarkably interesting set—or rather part of a set—of roundels.

These roundels, or fruit-trenchers, are seven in number, and are stated to have been made in the year 1596. They are formed of lime wood, and are about 5 inches in diameter, and an 8 of an inch in thickness. They are, says Mr. King, "diversely painted with arabesque patterns, foliage, various old-fashioned garden flowers, the flower and fruit of the strawberry, and the foreign pomegranate, chiefly in red, green, white, and gold. In the centre of each roundel is inscribed a rhyming couplet or posy, and upon scrolls or ribands, texts or admonitions

from holy Scripture." Some of the posies and verses of Scripture are as follows:—

"Thy truth send down, Lord, from above,
And give me grace the same to love.

"Have no pleasure in lying, for the use thereof is naught."—ECCLES. VII.

"The loose of life, of goods and landes,
O gracious God, is in thy handes.

"Kepe ye Kings Co'mandme'ts. Praise for kings and rulers. Feare ye the Lord and the kinge. Feare God, honor ye kinge."—1 PET. II.

"From feare and force of all oure foes
Preserue us, Lord, and them depose.

"If any man saie, I loue God, and hateth his brother, he is a liar."—JOHN IV. "Every one that hateth his brother is a man slayer."—JOHN III.

The Colchester Museum, of the contents of which I have given this brief account, is jointly the property of the Corporation of Colchester and of the Essex Archaeological Society. For the purposes of location of the Museum the late Mr. C. G. Round, M.P., gave free use of apartments in the fine old castle of Colchester, for the display of the objects, and for the residence of the Curator: this provision is being liberally continued—and long may it be so—by his nephew and successor, Mr. James Round, M.P. The Museum, which is entirely free to the public, is under the care of Mr. Gunner, the curator; and it is much enriched by a series of admirable drawings by Mr. Parish, to whose skill as an artist the public are indebted for many beautiful representations of Colchester antiquities, and for drawings which decorate the walls of the building. The Essex Archaeological Society, to which many of the treasures of ancient Art belong, is one of the most useful and important of local antiquarian associations; it is under the able management of its secretary, Mr. W. H. King, and is doing its good work in the county in a manner which is highly creditable to its council.

SCHOOLS OF ART.

BIRMINGHAM.—The annual meeting of the Birmingham School of Art and Design was held, under the most favourable auspices, on the 22nd of February; Sir M. Digby Wyatt occupying the chair. The number of students attending the school amounts to 1,077; 606 of whom are artisans engaged in the manufactures of the town. The financial state of the school is satisfactory; it shows a balance in its favour of £27 4s. 9d.—this is chiefly attributable to the fees received from the students attending the classes. It is a noticeable fact, that of the 169 subscribers to the support of the school, 40 only are manufacturers! The new features introduced in the past year were the classes for the production of applied designs, and for wood-engraving. The works of the students, in addition to those made in accordance with the prescribed studies issued by the authorities at South Kensington, embraced a very large number of designs for articles of manufacture, stimulated by prizes offered by the president and a number of gentlemen interested in the practical usefulness of the school. The result may be said to have been satisfactory, taking into consideration the ages of the competitors, the majority of which did not reach the age of twenty-one. Most of these designs were well and carefully drawn; it is probable the original features discernible in them were not many, or of very great excellence; it is only proper, however, the power to draw well having been acquired, that the student should be encouraged to attempt to design—for which purpose Schools of Art and Design were originally instituted. In the evening Sir M. Digby Wyatt addressed a crowded audience in the Town Hall. The address was of an eminently practical character, admirably adapted to students and the audience generally: we regret we cannot find room even for an abstract of it.

CAMBRIDGE.—The prizes to the successful pupils at the last year's examination were presented to them, on the 14th of February, by Lord Houghton, who, in his address to the meeting, referred to the recent establishment in

the town of a Professorship of Fine Arts in connection with the University; and which, his lordship remarked, was not done a day too soon. The nobility and gentry of the present day did not study and appreciate Art like their ancestors of a century back, and he recommended the authorities of the University to endeavour to foster among the young men of the colleges an appreciation of Art.

DARLINGTON.—The annual meeting and exhibition of this school was held in the Mechanics' Hall in the month of February. The exhibition was enriched, as on a former occasion, by a large collection of water-colour drawings, photographs, etchings, and other works of Art from the South Kensington Museum. The productions appeared equal to those of any former year in freehand, shading, water-colours, and mechanical drawing. According to the report, the total number of students who have been at any time under instruction during the past year has been 180, an increase of fifteen over the previous year. The average number in the school was 106, which shows an increase of seven in the average attendance as compared with 1869. The increase is in the ladies' class and the general evening class. The number who presented themselves for examination in March last was 109, and out of these 77, or 70 per cent., were successful. As compared with 1869, this shows an increase of 13 competitors, and the percentage of those who passed was then only 58 per cent. Prizes were awarded for special proficiency to 16 students, and four completed their full certificates in the four branches of the examination.

MACCLESFIELD.—A meeting of the committee of this school was held somewhat recently to receive the report of a deputation which had waited on the South Kensington authorities with reference to a new building. The result of the meeting is said to have been satisfactory, and Mr. J. Ford, head-master of the school, was directed to prepare plans for the projected edifice, in order that they may be submitted to the Government for approval.

NOTTINGHAM.—Lord Belper presented the prizes to the successful students of this school, at the Exchange Hall, at the annual meeting of the subscribers and supporters. The report of Mr. Rawle, head-master, stated that the number of students who attended during the past year was 503, showing an increase of 94 over the previous year. The general work of the school was considerably in advance of any former year; while the number of drawings, &c., sent up to London for inspection was 1,800, or exactly 50 per cent. more than the average proportion of each student's work throughout the country: there were also more in the advanced stages than in 1869. The school has again taken the highest number of prizes among provincial institutions, which makes the third consecutive year that Nottingham has headed the lists. It is now the only school in the kingdom that has gained gold medal awards for four consecutive years—South Kensington alone excepted. The last gold medal was obtained for a design for a lace curtain, which has since been manufactured by Messrs. Adams & Co. The school has obtained the highest award in the country for architectural design—a national silver medal. It was suggested that an architectural "club" should be formed in connection with the institution; the chief object of which was to afford students the opportunity of preparing and reading papers, and to study together the various phases of architectural work.

ROCHESTER.—The annual distribution of prizes to the successful students at the Art-schools in Rochester and Chatham has taken place: an exhibition of the works of the pupils was previously held. The area in which this school is situated includes a large population: such an institution ought, therefore, to find abundant support.

SHEFFIELD.—The last annual meeting of the friends and supporters of this school proved more than usually successful: a very large attendance of visitors being attracted to the rooms by an excellent display of works of Art of various kinds. Mr. George Dawson delivered an effective address to the company assembled.

SOUTH AFRICAN DIAMONDS.

It is not our intention, in the present paper, to enter into the vexed question of the merits of the various routes* to the diamond fields, or to describe at any length the region itself. So many contradictory reports have appeared in the public prints of the discoveries, their effect upon the market, and the quality of the stones, that we think a few carefully selected facts upon these points may interest our readers.

Exactly four years have now elapsed since the first diamond was found by a Dutch farmer in the Hope Town district. In March, 1867, Dr. Atherstone, of Graham's Town, received this stone for examination, and pronouncing it genuine, it was exhibited at the Paris Exposition, and afterwards purchased by Sir P. Wodehouse, the governor of the colony, for £500. Others were discovered soon after in the Vaal and other districts, but stones do not appear to have been found in any quantity till 1869, when, according to an "official" statement, 141 diamonds, valued at £7,405, were shipped from the Cape. In this year (1869) the "Star of South Africa," weighing 83½ carats, was found near Sandfontein, on the Orange River. The man who discovered it sold it for five hundred sheep, ten head of cattle, and a horse. Messrs. Lilienfeld Brothers afterwards purchased this gem; in 1870 it came to England, and is now in the possession of Messrs. Hunt and Roskell, where we had an opportunity of examining it. By cutting it has been reduced to 46½ carats, and is valued at £20,000. During last year, according to the statement before quoted, 5,661 diamonds were found, estimated value £124,910; but this is probably under the mark, as the customs returns for that year give 3,686 shipped for Algoa Bay, value £97,423. Many diamonds have been sent home by post and other means, so that it is very difficult to get a correct estimate. A correspondent of the *Times*, in a report from Cape Town, dated October 3, said that the statement of a monster diamond having been discovered was perfectly true, and that the actual gem is 107 carats (the Koh-i-Noor weighs 102½ carats), of pure water, octahedral in form. This has been brought to England by Lieut. Vibant, of the Natal party. The same writer said that Captain Rolleston has left for England to organise a company on a large scale to work systematically. The *Friend of the Free State* publishes a letter from a correspondent from Pniel, dated October 2, in which is a most interesting account of the discovery of a splendid gem weighing 88½ carats,† for which the finder was offered £22,000 on the spot.

"Mr. Wheeler, of Beaufort West, and six of his relatives, have been at work on the Pniel bank for four months. They had, to Thursday morning, picked up twenty-one diamonds, but did not consider that this would be sufficient to realise their expenses, and they had just resolved to pack up and be off, when Wheeler, who had been standing by his cradle and overlooking the working of it, held up his hands and shrieked as if he had been shot. 'What's up?' asked his assistant. Wheeler, when he had recovered his breath, explained that immediately the first bucket of water thrown into the cradle oozed away, he saw the light come up from a stone half buried in gravel, and seizing it, he found it

to be a diamond about the size of a pigeon's egg. How he felt he could not describe; how he acted they had seen. At last they realised the fact, and then they cheered like mad. All the Pniel diggers heard the cheer, and ran like mad; the Klipdrift diggers and dealers heard it, and seeing the diggers swarming like bees at one spot, rushed down to the boats and crossed over. Hundreds and hundreds of persons saw the gem, handled it, and turned it over; so many, indeed, that the proprietors began to fear that their wonderful diamond would be eaten up, and they declined to exhibit it to any more people. Wheeler and one of his companions set out with their prize the same evening, and have determined now not to sell it in Africa. They are determined to see England, and to dispose of the stone in that great land of liberty, which at breakfast-time on Thursday morning they had never cherished a hope of seeing."

The *Celt* is assumed to have brought this diamond to England, which is called the "Star of Beaufort." The Tabb diamond, of 37 carats, one of the finest gems from the Vaal River, is said to present under the microscope the appearance of "a cluster of pointed mountain-summits lit up by vivid sunlight, and diffusing all the colours of the rainbow."* A correspondent of the *Natal Mercury*, writing from Hebron, says he saw a diamond that a Koranna picked up, weighing 62 carats, nearly square, of a pale straw colour. A Mr. Rose bought it, and gave a waggon and oxen, fifty head of cattle, £50 worth of goods, and £300 worth of sheep for it. To give an idea of the value of this stone we may mention that the Sancy diamond (54 carats, or 8 carats less) was sold by James II. to Louis XIV. for £25,000. It afterwards came into the hands of Prince Paul Demidoff, and in 1865 was purchased of the family by Messrs. Garrards for Sir Jamsetjee Jeejeebhoy, of Bombay. (King's "Natural History of Precious Stones," p. 69).

A report in the *Times* dated Plymouth, Jan. 23rd, 1871, announcing the arrival of the *Briton* with diamonds, states that a Mr. E. C. Wrench, who left Claremont in August, was said to have found three diamonds, the largest being valued at £1,000, the other two at £200; while Messrs. R. Smith and A. Muller, residents of Burghersdorp, had been to the fields for three months and had returned with £8,300 each, the value of their finds; and one firm in Cape Town was said to have had £7,000 worth of diamonds handed to it by one man. The *Times* thinks that the aggregate value of diamonds found during 1870 could not be less than £200,000. Diamonds are now cheaper than they were in 1861, but it is certain that the South African discoveries have had little effect on the market. To prove this we have only to turn to reports which have been furnished by merchants. Mr. Harry Emanuel states that the yearly average value of the Brazilian mines is about £800,000, and that of the Indian, Borneo, and Australian, from £150,000 to £200,000. Messrs. Leverton and Goldschmidt add a nearly equal amount brought into the market by private holders, owing to deaths, &c., making nearly £2,000,000 a year—so that the £200,000 worth of Cape diamonds would make little difference. The gentlemen last mentioned state that the diamonds consigned to this country from South Africa have generally been valued at four or five times their worth. The *Norseman* was said to have brought £80,000 worth, but £18,000 was nearer their value. Mr. Emanuel states that the quality of the stones is in most cases inferior to those of India and Brazil. For many years the United States have absorbed the principal diamonds of first-rate quality that come to the European market. He believes that it will require a considerable period of time and a great increase of production before we see any diminution in the value of fine diamonds. Messrs. Williams and Hill corroborate Mr. Emanuel's statement respecting the value of ordinary Cape specimens, though some of the larger stones (the Star of South Africa, for example) have

been of fine quality. They state that they and all diamond merchants are giving a higher price for fine gems than has ever been paid before at any period on record, and they contradict the *Times* statement that diamonds are cheaper than in 1861.

The value of diamonds at different periods is a very interesting subject. In his work on "Diamonds and Precious Stones," 1867, Mr. Emanuel gives a table showing the value of these stones in 1606, as sold in Venice by the merchant Giovanni Ricardo, copied from a Hebrew work by Portaleone. In this a brilliant weighing 1 carat is set down at £21 13s. 4d.; 2 carats, £86 13s. 4d.; 3 carats, £195; and 5 carats, £346 13s. 4d. In 1750 Jeffries' tables appeared, which are "based on the assumption that a diamond increases in value in proportion to its weight, in the ratio to the square of its weight, that is to say, supposing the value of a 1-carat stone be £8, one of two carats will be worth $2 \times 2 \times 8 = £32$." According to his table a stone of 3 carats is only worth £72, and 5 carats £200. In 1791 the French jewellers appointed to value the crown-jewels fixed 1-carat stones at only £6. The Revolution of 1848 lowered them to about £4 10s., but they rose rapidly after; and Emanuel, in 1865, places the 1-carat stone at £21, the 2-carat at £80, and 5-carat £350, or nearly their value in 1606. In the suit of "Van Minden v. Pyke," it was stated that diamonds had risen 25 per cent. since 1861. In this year Messrs. Williams and Hill give £25 as the price of a fine 1-carat stone.

"Adamantia" (the popular name for the diamond fields) is a region very difficult to define; in fact there seems hardly any limit to its extent. The principal portion, however, is the strip of land between the Hart and Vaal rivers. It will be remembered that in 1853 we formally abandoned the tract between the Orange and Vaal rivers. The Dutch boers here formed a republic, but some families migrated farther, forming the "Trans-Vaal" Republic. The diamond-region seems to be a sort of debatable land. The *Times* says Lieut.-General Hay, Lord High Commissioner, has addressed a despatch to the President of the Orange Free State asking for proof of his title, if any, to the lands east of the Vaal River, the same being claimed by the Chief Waterboer. Mr. Mann says that Pniel, "the latest centre of interest in this district," is a point on the Vaal "310 geographical miles in a direct line from D'Urban, the port of Natal." A writer in the *Natal Mercury* (quoted in *Times*, Dec. 31st, 1870), dating from Hebron, says that "about 1,000 diggers have gone to Gom-Gom, about nine miles farther down. About 6,000 diggers are down below altogether. Nine boats are constantly crossing the river. Regular streets are laid out. A music-hall and a masonic lodge are being built. The Free State has given up all claim to the ground on this side of the river. The Trans-Vaal claims it, and I think it belongs to them, but we are not quite certain. There has been a meeting this week and it has been put to the vote whether to give it up to the Trans-Vaal or start an independent republic. I think there is no doubt it will be a separate republic. There are reports that Jantje, Cassibone, and Mahuru—three Caffre chiefs, threaten to come down upon us at Hebron, and nearly all the Caffre servants have gone." He says that at Klipdrift the Trans-Vaalers have had the majority of votes, but the diggers would not give it up.

The diamond has been rarely found in its matrix. Prof. Maskeleyne says, that in Brazil, it has been traced to its home in the *Itacolunite* (from the mountain Itacolun in that country), a micaceous quartzose schist, containing talcose minerals intersected by quartz veins. These rocks are probably metamorphic, and, therefore, not in their original condition. Gold is frequently found associated with the diamond, and it is curious that the primary crystals of each are alike and also their secondary modifications. A conglomerated mass of quartz pebbles with diamonds and gold, in Mr. Ruskin's collection, found in the bed of a river in Brazil, shows the connection. It is, however, very rare to find them so well exemplified as this. To a small extent diamonds in Brazil have been worked from the original vein in the rocks, but the process is

* A pamphlet published by Messrs. Silver & Co., of Cornhill, gives much important information to emigrants. Mr. Gill, in a little work published by S. Low & Co., and in a letter to the *Times*, Jan. 18, 1871, advocates the route from Port Elizabeth *via* Graaff-Reinet; and Dr. Williams, in two long letters, *Times*, Sept. 28, 1870, and Jan. 18, 1871, advocates that by way of Algoa Bay and Graham's Town. All these letters contain valuable information. The Cape Town route is the longest, *i.e.* between 800 and 900 miles; the others about 500. Mr. Gill says, to Englishmen accustomed to railways, a journey by ox-waggon from Cape Town to the Vaal River would be intolerable torture. He says a waggon party must, by this route, allow itself at least two months for the journey.

† The Shah diamond weighs 86 carats, and was presented by the son of Abbas Mirza to the Emperor of Russia. The Piggott diamond (weight 8½ carats) was sold by Russell and Bridge to the Pasha of Egypt for £30,000. It must be remembered that we have been obliged, in comparing these stones, to give the rough weight of the South African specimens, which would be greatly reduced in cutting.

* This weighs 5 carats more than the Cumberland diamond purchased for £10,000 by the City of London, to be presented to the Duke of Cumberland after the battle of Culloden. It was restored to Hanover by her Majesty the Queen.

very expensive, and diamonds are nearly always obtained from the alluvial beds of rivers.

It is stated that the source of the South African diamonds is to be found in the Drakensberg mountains, which flank Natal to the westward. Mr. G. S. Higson, who surveyed the region, says he was successful in discovering an immense deposit of the underlying rock. "It is a porphyritic gneiss, and no doubt has a very extensive range in South Africa. Mr. Hübner showed me specimens of the same fundamental rock which he had found covering a large area of country to the north; it is the underlying stratum at the Tatin and northern gold fields, at the chief Machin's town, in the Bamangwato hills, and forms the great mass of the Maquaasie range of mountains in the Trans-Vaal; but Mr. Hübner had been unsuccessful in tracing it again after leaving the Maguaasie."

Professor Tennant, in a lecture delivered Nov. 23rd, 1870, at King's College, stated that a great variety of other minerals had been found in the same neighbourhood. Many have been broken owing to the carelessness of the finders; for though a diamond will scratch all other substances, it is so brittle that a fall will sometimes be sufficient to break a fine stone. This was so little understood formerly that many persons to test a diamond placed the stone upon an anvil, thinking it would resist a heavy blow from a hammer.*

A great deal of difference of opinion exists as to the formation of diamonds. Brewster supposed the gem to be nothing more than a fossil gum; and Mr. King observes that his theory is strongly supported by the existence of the *carbónado*, or amorphous black diamond, in such large quantities, bearing the same relation to the pure species as jet does to amber. Professor Göppert thinks they were at one time in a soft condition because of the impression of grains of sand, &c., on their surface, and also by the inclosure in them of other crystals, germinating fungi, &c.† Liebig considers the various colours of the gem arise from the presence of uncrystallised vegetable matter. Chemists and mineralogists have declared that they can expel the colour of diamonds by heat; but Mr. Emanuel says that this is fallacious, for although the stone when exposed to strong heat appears whiter this is only owing to a crust being formed on the outside which impairs the transparency, and that the colour returns when the stone is repolished. He admits, however, that red flaws occasionally lose their colour by exposure to great heat. Diamonds, too small to be of any value, have been produced by placing certain quantities of water, phosphorous, and bisulphide of carbon in a vessel left undisturbed for some time.

Professor Maskeleyne says, "Of the numerous solutions of this problem (the production of the diamond), one possesses peculiar interest, viz.—that considering diamonds as deposits on the cooling of fused metals (or other substances) saturated with carbon. Graphite, boron, and silicon are formed on the cooling of fused aluminium saturated with these elements; and the same elements—in other respects so closely grouped with carbon—separate in the adamantite form seen under analogous circumstances. The

latter indeed are crystallised in different systems from the diamond, but they possess many of its characters in a remarkable degree." The diamond is composed of thin laminae deposited over each other in a direction parallel to the faces of the primitive crystal. In the sixteenth century this property was known, for De Boot states that he knew a physician who boasted he could divide a gem into five scales like pieces of talc. Mr. King says that Dr. Wollaston made some profitable speculations by purchasing large diamonds with flaws at a low price, and then dividing them into smaller and perfect crystals. In ancient times diamonds were polished by rubbing them against each other. In 1475, Louis de Berghem, of Bruges, invented diamond-cutting, though it is probable a rude method had been employed in the East before this time. When Tavernier, in 1665, visited the Raolconda mine, he found a number of diamond-cutters established there. If a stone contained flaws they covered it with facets to conceal them. Great improvements were introduced in diamond-cutting in the seventeenth century.

There is no doubt that persons going to the fields must make up their minds to very hard work. The population of the Pniel side is sober and steady, and that over the water is hard-working and English. Crime is punished in a rough and ready manner, blacks being flogged, and whites put across the river. Dr. Williams says the earlier comers kept close to the rivers for the convenience of washing the gravel. Now that there are about 15,000 males there, many have to retire to a distance, and have to cart the water requisite for washing a considerable way. Diamonds have been found twenty-five miles from the Orange River, and there seems hardly any limit to the extent of the fields. Once on the ground it is said a man may live economically for £60 or £70 a year. A writer in the *Times of Natal* writes: "We find nothing in the surface-wash, which goes down about eight feet, although there is a chance of doing so, others on claims near us having found near the top. About eight feet down we come to a different wash, the stones being covered with a lime sediment and quite white on the outside. It is in this wash that we pick out the diamonds. We have gone down 14 feet, and intend to see the bottom of it if we can, in hopes of meeting something larger than what we have yet got." Another writer says, "We get up at sunrise, have a cup of coffee, and then cart ground down to the river till say eight o'clock. We then have breakfast, after that wash and cart the stone till say three o'clock, and then till sundown pick up ground ready for next day. The sorting is the worst of the work, it is awfully tedious looking over the stones. We have a large cradle with two sieves; the top sieve lets through stones as big as nuts; the bottom one much smaller stones. We put a lot of stuff in the top sieve, rock the cradle, while a Caffre pours water on, till all the small stones have gone through the top sieve and the dirt is all off. We then look roughly over the big stones in the top sieve, and throw them away. The bottom sieve is then emptied on to a table, and we have to look carefully over the stones. As yet we have only managed to pick up, cart on, wash and sort two cartloads a day, three of us at work, myself, R—, and a Caffre." Mr. Higson says rubies are pretty plentiful but small, the largest he saw was between 4 and 5 carats. At the latter part of November two storms raged with great fury over the fields, destroying considerable property. After that, great annoyance was experienced from immense swarms of locusts moving along the ground in a wingless state.

It is difficult from the contradictory reports to give a reply to the question respecting the chances of remuneration to intending emigrants. Dean Williams seemed to invite persons to come to Graham's Town with £5 in their pockets. The propriety of this invitation was questioned by Mr. Gill, of Graaff-Reinet, who asks what they are to do when the £5 are gone and the stubborn soil still refuses to yield up its treasures. He says if four or five hands club together, and in case of non-success tell off one of their number to work at a trade while the rest dig, they may do well. He thinks that men in general, or parties of men, who can tide over the first six

months of possible disappointment, and who will be making no great sacrifice in leaving England, may give the fields a consideration. Dr. Williams believes "no one knows of any person or party who has worked steadily for six months without finding diamonds more than sufficient to pay all expenses. The percentage of large stones—say from 18 to 40, 50, 60, and 80 carats weight, many of them gems of the best shape and description—is something marvellous to those who know a good deal of the Brazilian mines. I give you one of the latest instances. An old man of sixty-five or seventy years, white-haired, weakly-looking, and somewhat stooped, once in good circumstances, but recently reduced to poverty, left his little remaining property to his creditors and went to the fields. He returned the owner, with his partner, of between £4,000 and £5,000 worth of gems" (*Times*, January, 1871). The fields are a lottery with fine prizes, but certain it is that many have drawn blanks. Mr. Gill says no one should sacrifice £200 a year to go, or work for a shorter period than three months. He tells emigrants to avoid as a rule expensive outfits, and that married men are best away. A person who knows the fields well states that the average find is not more than one diamond daily to one hundred persons. With this statement we close our paper, thinking we have given facts enough to show the importance of the discovery, and the chances of success to intending explorers of "Adamantia."

JOHN FIGGOT, Jun.

PAUL GUSTAVE DORÉ.*

"FAMILIAR as a household word" is the name of Doré in every part of the world into which European Art, in its most popular phases, penetrates. As a result, it would be impossible to point out a single artist of any place or time whose works have so much engaged the attention of the critic's pen, whenever the versatile genius of this gifted illustrator has put forth some new claim to consideration. As each successive production from his pencil has made its appearance it has had its due share of notice in our columns; but we are again tempted to introduce his name by the publication of a magnificent volume, of large quarto size, containing a choice gallery of 250 engravings, selected from his principal works. It was an excellent and a happy idea of Messrs. Cassell and Co. to issue such a gathering; for we have in it a concentration, as it were, of Doré's varied range of fancy and artistic power—in his scriptural designs—in the solemn, often appalling, illustrations of the Italian poets—in the lovely ideal landscapes of nature—in the animal world—and in the grotesque humours of Don Quixote, Munchausen, and others. This is no limited radius to enclose the conceptions of one mind, but Doré has proved himself equal to carry out the tasks he at different times undertook, though not always with an adequate amount of success; nor could this be reasonably expected; setting all other considerations aside—such, for example, as the total unfitness of the minds of some men, however highly gifted, to grasp every kind of subject—the fact of an artist being called upon to travel over ground,

"From grave to gay, from lively to severe."

almost at one and the same time, would be sufficient to render his productions in some degree unequal; their very diversity is in itself likely to produce complexity, or irregularity, of invention. Mr. Ollier's estimate of Doré is perfectly true:—"he has his faults, like other men; but his genius is so predominant as almost to blind us to its drawbacks. He takes people by storm, and scarcely allows time for

* THE DORÉ GALLERY: containing Two Hundred and Fifty Beautiful Engravings, selected from the Doré Bible, Milton, Dante's Inferno, Dante's Purgatorio and Paradiso, Attala, Fontaine, Fairy Realm, Don Quixote, Baron Munchausen, Croquemitaine, &c., &c. With Memoir of Doré, Critical Essay, and Descriptive Letterpress, by EDWARD OLLIER. Published by Cassell, Potter, and Galpin.

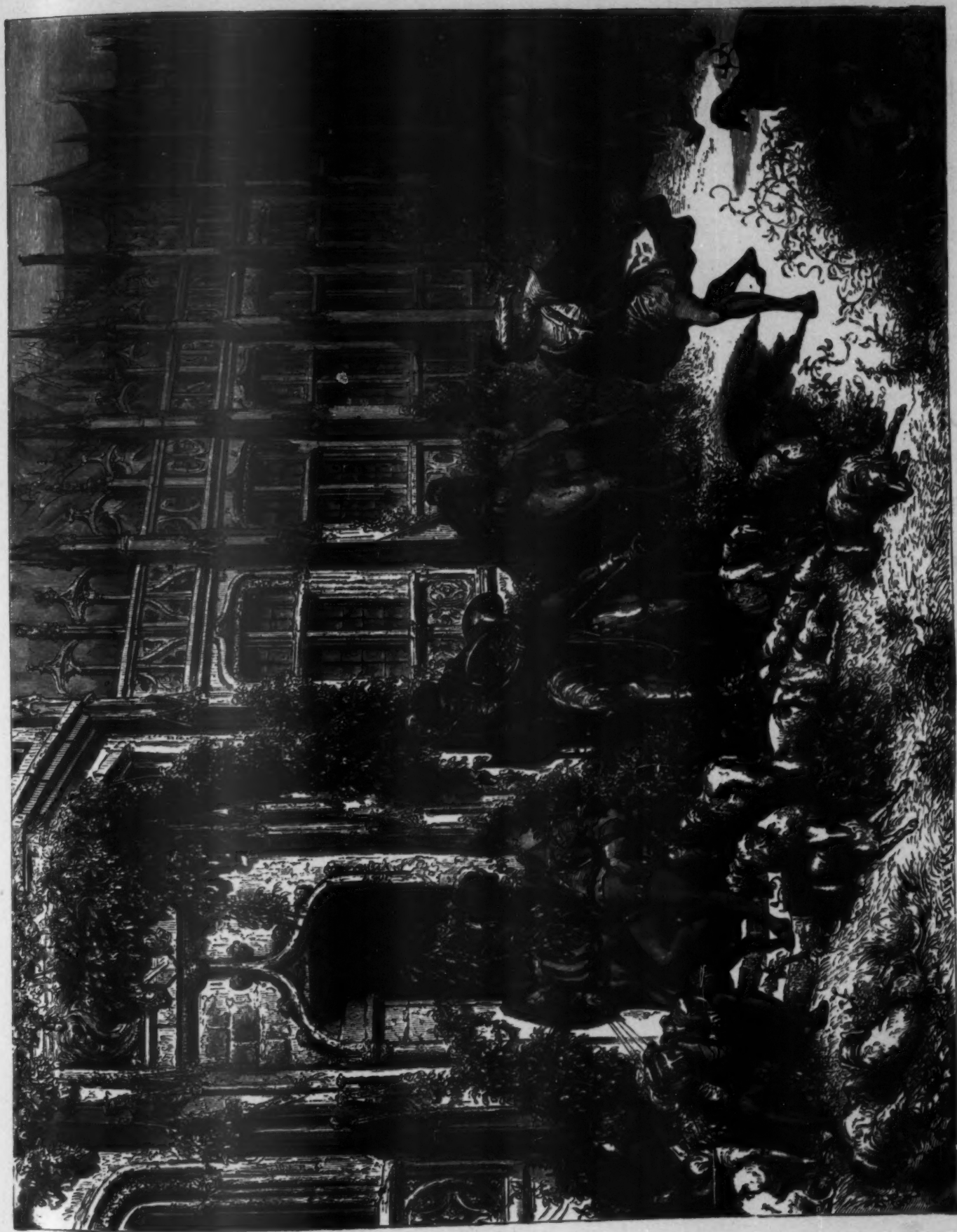
* An ancient test of a diamond was to put a dark varnish on one side of the stone, which, if real, gave it great brilliancy, and if not, rendered it lustreless. This was called giving "the tincture." Mr. King says this was sometimes evaded by setting the imitation diamond with a vacancy between its *culasse* and a black background, the air confined in this space preventing the rays of light from being stopped too suddenly by the ground. The diamond was formerly never set in a transparent form. De Boot, in the seventeenth century, thought the diamond proof against fire, and that was the general opinion in early times. Averani and Targoni, in 1804, burnt diamonds with the burning-glass of the Grand Duke of Tuscany. Lavoisier, Newton, and Smithson Tennant, all experimented on the combustion of the gem; but Sir H. Davy first settled its composition. He found that carbonic acid gas was the only product of its combustion. Fire is often used to improve diamonds. In the case of "Van Minden's Pyke" (August 9, 1865), it was stated that when a large stone is disfigured by a yellow flaw, it is customary to roast it in a crucible of borax, changing the yellow into bluish black, and improving the appearance of the gem. It is well known the pink topaz is only the yellow changed by fire; so a yellow diamond has been changed to pink, but a few days after it returned to its former hue.

† See Göppert on the "Vegetable Origin of the Diamond."



THE PLAGUE OF DARKNESS.





THE PALACE OF SLEEP.

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their judgment to interfere with their admiration. The marvellous number of his designs—the immense extent of literature which he has illuminated by the conceptions of his vast and wild imagination—the poetic beauty of some of his illustrations, the elfin humour of others, and the lurid glare and gloom of not a few—are so many sources of that feeling of amazement which fills the mind when once it has fallen beneath the spell of this magician."

Instead of attempting to analyse and describe the contents of this volume, which would after all be little more than a repetition of what had been previously said when writing of Doré's works in their separate and distinct classifications, we choose rather to extract from the book a passage referring to the artist's personality, quoted by Mr. Ollier in his prefatory memoir:—

"Doré has recently had a studio built for himself in the Rue Bayard. It is the largest in Paris, but in spite of its extent he has scarcely room enough in it for his numerous pictures—many half completed, and many still in execution. This studio is daily visited by persons of all grades of society. Doré receives all in the most favourable manner—talks, jests, listens, and tells the news of the day—never ceasing, at the same time, the bold touches of his brush upon the canvas. His appearance is very attractive. He looks like a youth of twenty-four (he has recently entered his thirty-ninth year), who, with bright, happy eye, is gazing forward into the world. He possesses unusual strength of body, which is, doubtless, to be traced to his great fondness for gymnastic exercises. He pursues these with eagerness, and was formerly one of the boldest climbers. When he was in Rouen, some years ago, he climbed up to the highest point of the cathedral there, to the great astonishment of the crowds who looked on at this unexpected scene. But immediately after this aerial journey he was arrested by the police, who accused him of having placed the inhabitants of Rouen in the utmost alarm by his perilous boldness. He was the first to make the ascent of the Aiguille de Florin, in Savoy; and he made many attempts also to ascend the Matterhorn. These attempts, however, failed. But though he has not succeeded in ascending the Matterhorn, he has painted it with masterly power. . . . Few can compete with Doré in social talents. He talks well, he sings admirably, he plays the violin, if not, perhaps, with professional skill, yet with great understanding; and he is a clever conjuror, rarely failing in a trick. There is, therefore, no *salon* in which he is not gladly received; and when he visited the Court at Compiègne, some years ago, he arranged all the festivities there, and was, so to speak, the soul of the Court life. In his own *salon* he often gathers together a distinguished circle of friends, and many an excellent artist and musician is to be met there. Doré loves music passionately, especially German music, and no one admires and esteems Beethoven more than he does. Some work of Beethoven is always sure to be heard in Doré's *salon*."

Mr. Blanchard Jerrold wrote, in the *Gentleman's Magazine* for September, 1869,—"In Doré's spacious *salon* of the Faubourg St. Germain, covered with his work, is a little world of Art. The professor of science, the man of letters, the gifted songstress, the physician, the composer, the actor make up the throng; and the amusements are music and the discourse of things which are animating the centres of intellect. A happier and nobler picture than this handsome square *salon*, alive with the artist's friends, each one specially gifted, and with the painter-musician in the centre, dreamily talking of some passing incident of scientific interest, with his fingers wandering listlessly over the strings of his violin, could not be—of success turned to worthy ends. The painter has been through a hard day's toil. You have only to open a door beyond the *salle-à-manger* to light upon a workroom packed with blocks and proofs, pencils, and tints, and sketches." This is where the artist works at his marvellous book-illustrations. "A long morning here, followed by a laborious afternoon in the Rue Bayard," his painting-studio, "has earned the

learned leisure among intellectual kindred upon this common ground of Art, where all bring something to the pic-nic. Frolic fancy is plentiful. Old friends are greeted with a warmth we formal people cannot understand. The world-famous man is *mon cher Gustave*, with proud motherly eyes beaming upon him, and crowds of the old familiars of childhood with affectionate hands upon his shoulders. Dinner is accompanied by bright, wise, unconstrained talk; coffee and cigars in the lofty saloon; and music and laughter, the professor parleying with the poet, the song-bird with the man of science."

This is a pleasant picture of social artistic-life in Paris, rudely invaded, however, of late by the tumultuous din of war, and the stifled anguish of thousands gaunt with hunger, or saddened by bereavement. How could Doré labour at his Art amidst such direful calamities? and so, with hundreds of his professional brethren, all inspired with the same patriotism, he joined the ranks of the defenders of his country in the vain attempt to drive out her enemies from the land. We rejoice to know that he has not fallen in the field of battle with Regnault, and Otto Weber, and many more, who have been numbered with the slain.

But to return, briefly, to the noble volume, the "Doré Gallery," from which we have been permitted to select two illustrations to accompany this notice. The first of these, 'THE PLAGUE OF DARKNESS,' is from the illustrations of the Bible, and is one of those we specially commended five years ago when reviewing the whole series. It is a grand and appalling picture, recalling to mind the compositions of our own John Martin. The subject would be one impossible to treat, if the scriptural description were literally followed; for we read that the darkness was such as to be "felt;" and the Egyptians "saw not one another, neither rose any from his place for three days;" as a consequence, it must be assumed that every person and every object was invisible. But here people are gathered together, out of their dwellings, in groups; and all is seen in the atmosphere of a dim twilight. Poetic licence, which the painter has also a right to claim, justifies a treatment that only could make the subject practicable to the artist.

A very different picture is 'THE PALACE OF SLEEP,' taken from a series of designs bearing the title of "The Fairy Realm," in which Doré has illustrated some of the leading incidents of tales familiar to us from our nursery-days, as "The Sleeping Beauty," "Little Red Riding Hood," "Cinderella," "Puss in Boots," and others. 'The Palace of Sleep' is from the first of these: it shows the prince who is destined to set free his lady-love from the enchantment, arriving at the castle, only to find all its inmates, and every living thing appertaining to it, wrapped in the deep slumber which overtook them suddenly as they were engaged in their several employments;—

"Huntsmen bold returned from sport
Snoring, horns to lips,"

horses and dogs also fast asleep in the precise attitudes in which the enchantment found them at the moment. Many of our readers will doubtless remember Maclise's beautiful picture of 'The Sleeping Beauty,' an interior scene, with the lady, surrounded by her attendants, all in "the sleep that knows no waking" till the spell is broken by the arrival of one to whom, according to the legend, is given the power of dispelling the mystical charm. Doré's conception is full of picturesque beauty—in the rich architecture of the stately edifice over which the climbing plants have grown with luxuriant wildness, and in the strange yet significant grouping of figures and animals. The fancy of the artist had abundant materials to work with, and he has made excellent use of them.

The 'DORÉ GALLERY' should be in the hands of every one desirous of possessing some collected record of the varied powers of the genius of this extraordinary artist: the 250 designs, accompanied by Mr. Ollier's appreciative essay and descriptions, are the best introduction that could well be offered for such a purpose.

THE NEW BRITISH INSTITUTION, 39, OLD BOND STREET.

At any other time than the present, surprise might have been expressed at the number of foreign works on the walls of this gallery. The much vexed question of hanging is fairly met and disposed of here, by such a discrimination of quality as apportions the best places to the best pictures. It is difficult, therefore, to understand why a gallery, so well lighted and so advantageously situated, is not more directly supported by an affluence of English painters of a certain reputation. On looking round, we see works by men of eminence, but they are few in comparison with the advantages offered. In all modern exhibitions that which is called "high art" is at a discount. The rule holds good here; we are attracted, however, to a very careful study by C. Lucy, 'The Burial of Charles I. in St. George's Chapel, Windsor' (72), wherein Bishop Juxon, in the act of reading the burial service, is peremptorily stopped by Colonel Whichcott, the Puritan governor of the castle. The only persons permitted to be present, were the Duke of Richmond, the Marquis of Hertford, Lords Lindsay and Southampton, and Sir Thomas Herbert. As Mr. Lucy's works are generally large, this, it will be understood, is preparatory to one of them, and will, in larger dimensions, come out very effectively. In 'Francis I., Prisoner at Madrid' (136), F. A. Fraustadt, the artist has selected a subject of many difficulties, which are not very triumphantly met. Francis became the prisoner of Charles at the battle of Pavia, and was at length removed from Italy to Spain, where his sister Margaret was permitted to join him. She is here in the act of consoling him in his distress. Of 'Ariel' (173), several versions have at different times been exhibited, we mean of that proposition presented in the lines—

"On the bat's back I do fly
After sunset merrily,"

but they have all been too heavy both for poetry and sorcery. In this case, Ariel looks still too weighty, but the dispositions are the best we have yet seen. He lies extended on the bat, and, in opposition to the broad disc of the moon, is flying over the sea. The whole idea is masterly and worthy of the very court of faydom. The artist is H. C. Selous. 'Jouissance Spirituelle' (7), P. Vander Ouderaa, presents a group of three figures in Venetian costume, and, by the way, in personal points very like the figures of Giorgione. In all its mechanism the work is of high merit, but the purpose of the artist has been directed less to putting his figures in communication with the observer, than to the fulfilment of the exigencies of execution and the observance of the proprieties of composition. 'Bringing in the Boar's Head' (198), H. S. Marks, A.R.A., shows us the head-cook of some noble family whose badge he wears, bearing into the hall the dish named, set forth according to the requirements of Christmas festivity in bygone days, when our country was called "Merrie Englands." The cook has warmed to his work, and feels the importance of his office. He looks as if intended for transfer into a larger work. 'A Naiad' (61), W. E. Frost, R.A., is one of those charming oil-miniatures which Mr. Frost sends forth with such an accomplished grace. We know not why these unique studies should be so provokingly small. 'The lost Child' (44), E. W. Boks, is a carefully-painted picture, in which the story is very perspicuously told. No. 188, C. Calthrop—without title—speaks plainly the point of a sad history. A murder has been committed, and the son of the murdered man shows to two ladies the blood stains on the floor of the room where his father met his death. By J. W. Bromley is a picture called 'Reproof,' the scene of which is the inner vestibule of a cloister, where a girl has been surprised by one of the ecclesiastics in conversation with a youth, and is subjected by the monk to a grave reproof. There is much independence in the dispositions. 'Reflections' (60), J. W. Chapman, is a small study of a female figure sitting in reverie by the fire. If it be

intended as a memorandum for a larger production, something creditable may be made of it.

'The Hunting Party' (62), T. F. Marshall, shows rather the appointments of a hawking than a hunting party. 'Assunta' (64), H. Wallis, a profile, it may be supposed, of an Italian model, rich enough in mellow brown tints to have been painted from a genuine *contadina*, certainly not imitated from any of the thin and blanched features of those presumed natives of the *Campania* of recent importation among us. Allusions to the war are not so numerous as might have been expected; there is, however, one very admirable study, 'Aid to the Wounded on the Battle Field' (165), T. Jones Barker, which, it may be presumed, is preparatory to a larger work. The scene presided over by the moon is strewn with all the *débris* of recent battle, and an angel of mercy in the form of one of our own countrywomen is binding up the wound of a French soldier. The study is complete in all its dispositions, and masterly in its style of narrative. From the theatre of action we are taken to Belleville by 'Vive la République' (59), T. Davidson, a well-painted head of an inhabitant of that faubourg where all is "rouge." Again we are reminded of the vacant places at the domestic hearth in 'War News' (152), A. J. Verhoeven Ball, wherein two ladies are weeping over a letter just received. 'The Jewel Casket' (74), and 'A Dutch Interior' (180), A. Savill Lumley, we instance as remarkable examples of resolute and successful labour. The executant is, we believe, youthful as a painter, but his work would bespeak maturity of study.

'La Débutante' (82), Haynes Williams, is a young actress receiving from her dresser the final touches to her costume. The picture has valuable points; the background especially is successful. 'Who touched me?' (56), J. Smeatham; it need scarcely be said that this alludes to the miracle wrought by our Saviour as described in the eighth chapter of St. Luke, the cure of the woman with the issue of blood. The subject is at once declared, but the composition is scarcely distributive enough for a picture. 'A Capuchin Monk' (91), A. Baccani, a single figure, is substantial and effective. 'Love and Jealousy' (121), F. De Bruycker. If the purpose of the painter here, be to describe rustic simplicity in its very simplest guise, he has succeeded to admiration. 'The Beggar Girl' (130), R. Schmitt, is a small life study (short half-length) of a child asking alms. In the features there is much sweetness of expression, and no trouble has been spared to render the study interesting. In 'The Church of Frari, Venice, hung for the Ceremony of Corpus Christi,' there is what is too frequently wanting in church-interiors, that is, a due assertion of space; it must be acknowledged that here the difficulty is amply met. In 'The Story of a Letter' (145), H. Dauriac, we have a perfect example of the best class of social French *genre*. The subject is utilised again and again every year. 'In Ambush, ready for a Spring' (176), C. Verlat, is a prettily told anecdote of how a happy family of ducks kept holiday in a weedy pool, unconscious of the presence of a hungry fox.

In the gallery are some landscapes of much power and truth. Prominent among these are—'Souvenir des Ardennes' (79), I. Van Luppen; 'A Dutch Village' (195), F. Lamorinière; 'Tintern Abbey' (155); and 'At Chiswick, Evening' (66), G. F. Teniswood; others, by Lupton, Godet, Wüst, W. Williams, W. B. Scott, Couldery, S. R. Percy, J. Peel, Lidderdale, Meyer, G. A. Williams, A. Perigal, R. S. A., &c.; various others by J. Archer, R. S. A., W. Gale, H. H. Canty, T. Worsey, Mornewick, Macquoid, J. Hayllar, J. G. Naish, T. Grünland, &c. Among the very best of the landscapes is one that bears a new name, Breanski; it is that of a young Englishman of Polish descent; we had noticed with high approval some works by him at the neighbouring exhibition in New Bond Street; of a surety he is destined to occupy a high place in the list of landscape-painters. A flower-picture, 'Where the Bee sucks' (23), W. J. Mückley, is a work of infinite sweetness and originality. There is also a screen containing water-colour drawings, several of which have been noticed on former occasions: many of them are of great excellence.

ALEXANDRA PARK.

It is not often that the journalist can congratulate himself on having pitched the key-note of an air in which his contemporaries, one by one, join in chorus with hardly a dissonant sound. To escape controversy may be the result of avoiding originality of opinion. To start new views, which are received with disapprobation, is a lot as common and as unsatisfactory as to maintain the dead level of commonplace. But to start a new theme, and to find each successive investigator of the subject join in asserting its importance, is a bit of good fortune which shows that, at least, the theme was worthy and well chosen.

Support of this general character has been given to those views as to the future of the Alexandra Park and Palace which the *Art-Journal* was the first to bring before the public. In our number for December, 1869, we gave a description of the noble park-like scenery and the superb grove that crown the swell of Muswell Hill, and spoke of the development which it was possible to give to the building that was there left to solitude and decay. In the following number we pointed out the danger that existed that this valuable district should fall into the hands of the builders, and become a smoke-producing, instead of a health-producing area. Further, we showed that, as compared with the Crystal Palace at Sydenham, the Alexandra Palace would be the natural centre of attraction of three-fourths of the residents of London, and of fourteen-fifteenths of those of the country at large. In March last we entered into the question of the rise in the value of land which had attended the formation of the Crystal Palace and of the South Kensington Museum in their respective localities. In the former instance we cited an increase, in fifteen years, at the rate of seven hundred per cent. In the latter we find an advance from the price of £3,250 per acre, at which the Kensington Gore estate was sold on the death of Lady Blessington, to that estimated by Mr. Cole in 1864, of £25,000 per acre. As a further illustration of the steady rise in the value of land within the area of a populous metropolitan district, we may mention that, on the occasion of a recent auction of the spare city land adjoining the Holborn-viaduct, offers at the rate of £212,000 per acre were refused.

We have received a little pamphlet composed of extracts from notices by the Public Press illustrating the capabilities and advantages of the Alexandra Park Tontine Association. Down to the commencement of November last, this work contains twenty articles, some of them of considerable length, from the *Sun*, the *Morning Advertiser*, the *Saturday Review*, *Lloyd's Weekly News*, the *City Press*, the *Railway Record*, the *Railway Gazette*, and various local papers. In all these the tone is the same. The beauty of the spot, the importance of its preservation, the public spirit and sagacious consideration evinced in the plan which Mr. Fuller and his friends have matured for the development of the property, are all very cordially acknowledged in these organs of public opinion.

By the time that these pages are in the hands of our readers, we anticipate that a definite appeal will have been made to the public, organised with such skill, and backed by such weighty and well-known names, as to leave little doubt of its full success. In that success we shall rejoice, less for the verification of our own predictions, than for the great boon that will thus be secured to the metropolis and to the country at large. The residents in the vicinity have shown that they fully appreciate the vital importance to the neighbourhood of the preservation and development of the Park. Their steady and hearty support has never failed since their attention was first asked on the subject in our columns. Nor have the actual proprietors shown themselves indisposed to deal with the subject on liberal terms, so soon as the costly and ruinous plague of internal dissension was stamped out. We believe that now, for the first time since the erection of the building, all persons interested are willing to pull together. If this really be so, the main difficulties of the case are overcome, and the opening of a noble source of instructive recreation is only a question of time.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—A novel exhibition was opened a few weeks since, for the benefit of the Sick Children's Hospital. It consisted of rubbings taken from stones chiefly in Argyleshire, and from brasses in some of the eastern counties in England, by "Unda." The pictures—for pictures they are, although of a rude character—are exceedingly interesting, and represent sepulchral slabs containing effigies of knights and saints, priors and minstrels, ornamental crosses and stone tracery.

BIRMINGHAM.—The Birmingham Royal Society of Artists, in addition to its Spring Exhibition of Water-Colour Drawings, and its Autumn Exhibition of Oil-Paintings, has during the present session increased its usefulness by adding to its programme lectures on Art-subjects. In October last a course of four lectures on sculpture was delivered by Mr. H. Weekes, R.A., Professor of Sculpture to the Royal Academy. This was followed in November by a course of lectures on the Development of Gothic Architecture, by John Henry Chamberlain, Professor of Architecture to the R.B.S.A. A third course on Artistic Anatomy is about to commence, to be delivered by Mr. Furneaux Jordan, F.R.S.C., Professor of Anatomy to the R.B.S.A. The lectures already delivered have excited much interest, and have been well attended by the students of the Life Class and subscribers to the school.—The Spring Exhibition will be open to the public ere this is in the hands of our readers: we shall refer to it hereafter.—The Art-Museum for Birmingham (alluded to by us in the autumn of last year) is coming into shape. The purchases made from the India collection of metal-work, carvings in wood, ivory, &c.; the Venetian glass of Salvati; examples of English glass of local manufacture, by T. and E. Barnes, with a collection of Japanese enamels; examples of Lac work, lent by Mr. Frederick Elkington; also a number of very fine pictures, among which are examples by Reynolds, Müller, Linnell, Turner, and others, attract numerous visitors to the Free Art-Gallery of the town.—The designs for the Corporate Law Court buildings, to be erected in the vicinity of the Town Hall, have been sent in. The opportunity of adding to the architectural features of the town ought not to be lost sight of. Mr. Waterhouse has been selected as consulting architect of the Estates and Building Committee.—The forthcoming Exhibition of Industrial Art at South Kensington is exciting but little interest among either the manufacturers, or the public. The prominent features in it, i.e., china wares, textile fabrics, and machinery, do not appeal to the industries of the town; but we understand a few of the leading manufacturers of metal-work and stained-glass have been invited to contribute some of their best examples.

NEWCASTLE-UPON-TYNE.—An exhibition of oil-pictures and water-colour drawings is about to be held in the galleries of Messrs. Hay, of this town.

SALFORD.—We have received the thirteenth annual report and financial statement of the Working-Men's College, Salford, for the year ending September 30th, 1870. This institution was established in 1858. The president of the council is the mayor, the vice-presidents and the trustees are the Bishop of Manchester and eleven other gentlemen of local mark. The numbers of students who have entered since the commencement of the college, have risen from 260 in 1858, to 767 in 1869. In 1870 there is a slight falling off, the numbers having sunk to 645. In April and May last thirty-two separate examinations were held in subjects taught at the college. Of these, twelve were under the rules of the department of Science, three under that of Art, eleven in subjects fostered by the Society of Arts, and six others under the Lancashire and Cheshire Institutes. Details of the examinations passed, and honours attained, are given in the report. The receipts for the year amount to £531 6s. 10d., the expenditure to £429 6s. 1d. The assets of the college are £2,722 6s. 10d., showing a healthy and promising financial condition.

THE COLLECTION
OF SIR ROBERT PEEL, M.P.

EXACTLY a quarter of a century since, in the year 1846, appeared in our Journal an account of the collection of pictures formed by the late Sir Robert Peel, and adorning his mansion in Whitehall Gardens. The article in question formed one of the series of papers, which, at intervals, have appeared in our columns to this day, under the title of "Visits to Private Galleries;" and it was written with the concurrence and aid of the distinguished owner of the gallery. We could little have imagined then it would be our agreeable task to record the fact that this most valuable collection of pictures would become the property of the Nation; it is so, however; and as soon as arrangements can be made for the removal of the works, they will be added to the contents of the National Gallery in Trafalgar Square, to which they will form a most valuable and important addition—the more valuable because our National Gallery is comparatively weak in those schools and masters, in which the Peel collection is very strong; namely, *genre*-subjects and landscapes of the Dutch and Flemish schools; many of these painters are not represented at all in our national collection: their presence there will, consequently, be the more highly prized.

The sum for which the present Sir Robert Peel has consented to dispose of his treasures is stated to be £70,000; a most liberal estimate of their value on his part; for there cannot be a doubt that, if these seventy pictures—the number assumed—had been brought to the hammer of Messrs. Christie and Manson, they would have realised twice that amount, if not more. Parliament will not be called upon to vote a sum for this purchase. The Trustees of the National Gallery have considerable funds in hand, the unexpended balance of former grants; and as there is an annual subsidy by Government of £10,000 for the purchase of pictures, some arrangement, it is presumed, may be made, which the country will not feel as an additional burthen; but were it otherwise, and were Parliament asked to vote a sum for the special purpose, we are sure the public would approve of the bargain.

The works that are about to become, if they have not already become, the property of the nation are, so far as information has reached us, the following:—

RUBENS. 'The Chapeau de Paille,' a picture of boundless reputation; written and talked about wherever Art is known, and familiar to every class of amateurs by numerous engravings. It is the portrait of Mdlle. Lunden, a young lady of the family of that name living in Antwerp in the time of the painter. So well-known a work needs no description: the lady herself is stated to have been the *belle* of Antwerp; and Rubens, when he painted the portrait, must have been excited by her charms to do them ample justice: it is undoubtedly one of the most fascinating pictures that human hand ever portrayed. By a strange perversion of sound, it has for a long time gone by the name of 'The Chapeau de Paille,' although it was formerly known as 'The Chapeau à l'Espagnole;' in Belgium it was called 'Het Spaansche Hoedje,' from the Spanish hat worn by the lady. Rubens is said to have valued it so highly that he would never part with it; and it is noted in the inventory of effects taken after his death as 'The portrait of a lady having one hand crossed on the other.' At the death of his widow, it became the property of the Lunden family, and so remained until the last descendant, a M. Van Haveren, sold it in 1817 to M. Stiers, of Antwerp, for £2,000, or, as others say, for £2,400. On the death of M. Stiers, in 1822, it was sold by auction in Antwerp, for about £3,000, to M. Nieuwenhuys, who brought it to London. The latter offered to sell it to George IV., who declined to purchase; and it was then exhibited for some time in Old Bond Street, where it was seen and admired by thousands. In 1823, it was at length sold to Sir Robert Peel, who is said to have given for it £3,500, the largest sum ever known to be paid for a half-length portrait.

Another famous picture, but one of a very different kind, by the same painter, is a bacchanalian scene, 'Silenus, with Satyrs, and other Figures;' all life-size half-length, painted with great brilliancy, and still retaining almost its freshness of colour. It was one of Rubens's favourite works, and remained in his possession till his death, when it passed, in 1640-2, into the hands of Cardinal Richelieu: it subsequently, according to Dr. Waagen, became the property of the Regent Duke of Orleans,—who presented it to a gentleman, as a mark of esteem, for some important service rendered to him,—and passed later through the following collections: De Tartre, Lucien Buonaparte, 1816; Bonnemaison, 1827. It was sold by Mr. Smith to Sir Robert Peel for £1,100.

G. METSU. 'The Duet.' A most important work of this elaborate painter. A lady, holding a music-book, is preparing to sing; while a gentleman tunes his violin to accompany her. The picture, which has always borne a high character, has passed through the collections of Choiseul, Praslin, Solireux, and Talleyrand.

'The Music Lesson.' A lady at a harpsichord; a man with a champagne-glass near her: richly painted.

F. MIERIS. 'Le Corsage Rouge;' a title derived from the red tunic, trimmed with ermine, worn by a female, who is feeding a parrot. This gem of a picture has adorned the galleries of Gaignat, the Duke de Praslin, and Beckford, of Fonthill.

G. NETSCHER. 'A Lady with a Distaff,' dated 1671: she is habited in a yellow tunic, bordered with ermine, and a white satin petticoat. From the collections of Blondel de Gagny and Prince Galitzin.

'Maternal Instruction.' A girl being taught to read by her mother, while a younger child is playing on the floor with a dog. Waagen calls this "one of the artist's most pleasing pictures." It is engraved by De Launay, and was formerly in the Orleans gallery.

'Blowing Bubbles,' dated 1670, represents two boys thus amusing themselves. This work has always been esteemed among the best of Netscher's productions. It is well known from the engraving; and the various collections through which it has passed, evidence the desire for its acquisition: these are the galleries of Randon de Boisset, Poulain, De Calonne, Le Brun, and the Duchess de Berri; from the last it was purchased for £280, though not a foot square in superficial measurement.

G. DOU. 'The Dealer in Game.' A celebrated picture of this master, representing an old woman at an open window conversing with a young female about the purchase of a hare. There are two other persons introduced into this charming composition. The execution of the whole is marvellous, while the heads of the figures have a life, a vivacity, and an expression of character not always to be seen in the works of the artist—one of the most 'delicate finishers' of the old Dutch school. The estimated progressive value of it will be seen from the prices it has realised at various times. It was sold from the Duke de Choiseul's collection, in 1772, for £692; from the Prince de Conti's, in 1777, for £800; from the Duke de Chabot's, in 1787, for £832; at the sale of the Coupry Dupré collection, in 1821, it was bought in for £1,040, and was sold two years afterwards from the Beckford collection for 1,270 gs. What the late Sir Robert Peel gave for it we cannot ascertain, but undoubtedly it was not obtained for less than the last-mentioned sum.

G. TERBURG. 'The Music Lesson.' A *chef-d'œuvre* of this graceful painter: it represents a young lady, in a yellow velvet jacket trimmed with ermine, and a white satin petticoat, seated at a table, playing on a lute. Her master, on the opposite side of a table, accompanies her with his voice, while he beats time: another man is listening to the musicians: a spaniel and some splendid objects of furniture are also in the room. It was sold from the De Julienne collection, in 1767, for £112; from that of the Duke de Choiseul, in 1772, for £144; Prince de Conti's, in 1777, for £192; Marquis de l'Ange's, in 1781, for £234; Duke de Praslin's, in 1808, £530; De Seréville's, in 1812, for £600; Prince Galitzin's, in

1825, for £972; and at M. Barchard's, a year afterwards, for about £1,000: the sum, it is believed, Sir Robert paid for it. Engraved in the "Choiseul Gallery."

JAN STEEN. 'The Music-Master,' signed, and dated 1671. A young girl, in a yellow stomacher and blue petticoat, seated at a harpsichord, her master is making some observation on her performance; a boy with a lute stands behind them. It is a work of very delicate execution, great freshness and clearness of colouring, and masterly *chiar-oscuro*. "It is seldom," remarks Waagen, "that he painted such pictures, which are very charming, and therefore fetch high prices." This was bought at a sale in Paris, in 1818, for about £310.

D. TENIERS. 'The Seasons.' Four small pictures, well known from the engravings by Levasseur and Surugue. Spring is personified by a young gardener bearing an orange-tree; Summer, by a reaper tying a sheaf; Autumn, by a peasant with a flask of wine in one hand and a glass in the other; and Winter, by an old man, habited in a furred cloak, and warming his hands. This series had previously adorned the collections of the Countess de Verrue, Le Prade, Blondel de Gagny, Gros, Nouri, Destouches, Le Brun, and Prince Talleyrand. At the sale of the De Verrue Gallery, in 1737, it realised about £12; in 1717, when the Talleyrand collection was disposed of, the 'Seasons,' had risen in value to £180.

'La Surprise Fâcheuse.' The interior of a large kitchen, where is seen an old peasant caressing a young woman occupied in washing an earthen pan, while his wife sees the act from a door in the background, by which she is entering the apartment. In the best manner of Teniers's execution, particularly in all the details.

'Le Mauvais Riche,' is the title given to the figure of an old man, in a rich costume, tormented by a host of hideous figures and grotesque forms whom he has conjured up. Waagen calls this picture 'The Magician.'

P. DE HOOGE. 'Interior of a Paved Court,' round which grape-vines are clustering; a woman and a child are there introduced: the scene is beautifully lighted up with sunshine. Signed "P.D.H., 1658." In 1825, the sum of £945 was paid for it.

'An Interior,' with figures, possessing all the beautiful effects and gradations of light that entitle De Hooze to be called "the Cuyper of Interiors." It represents two gentlemen and a lady seated at a table near a window, through which the sun is shining brightly. Formerly in the Pourtales collection.

HOBDEMA. No collection in the world, perhaps, can compare with that of Sir Robert Peel's in masterpieces by this rare and great landscape-painter. There are here four examples: the most important of which, sometimes called 'The Avenue,' from the rows of trees skirting a fore-shortened road, represents the village of Middleharnis, supposed to be Hobbema's birthplace; the road leads to the village, situated in the background, from which the church rises conspicuously. On both sides of the road are nursery-grounds, in one of which a man is at work. It is a pure page of Nature, so unaffected and unadorned that it attracts at once; and yet, being the mere transcript of a scene of the most ordinary and commonplace description, we really forget it is a picture at all, but are deluded into a vision of reality of the objects represented. This picture was sold at Dort, in 1815, for a very small sum; in this country it realised a few years afterwards £800.

'The Water-Mill:' the stream covered with water-plants, amid which three ducks are swimming; there are also several cottages surrounded by trees, and lighted up by the sunbeams breaking through a veil of thin clouds. A fine picture.

'A Woody Scene.' A charming small painting of elaborate finish, and true to the freshness of Nature.

'Ruins of the Castle of Brederode, Holland,' dated 1667. A magnificent landscape, less encumbered with trees, and of a more classical character than usual with this painter. The reflections in the water of the ruin are given with the most perfect illusion. Sir Robert Peel paid Mr. Nieuwenhuys £880 for it.

We can do no more now, for want of room, than indicate a few of the other leading masters represented in the collection, with the titles of some of their pictures.

P. WOUVERMAN, by whom are six works:—*'Interior of a Stable,'* with ladies and cavaliers; from the collections of the Count de Merl and Mr. Watson Taylor.

'La Belle Laitière,' engraved by Le Bas, under the title of *'Halte de Officiers,'* formerly in the collections of the Count Dubarry, Poulain, and Mr. Webb.

'Coast Scene, with Fishermen.' An interesting history is attached to this small picture. Wouverman is known to have passed a great part of his life in straitened circumstances. Elizabeth, Queen of Spain, hearing of his talents, commissioned him to paint a picture for her; this coast-scene is the result: unhappily, payment for it did not reach the abode of the artist till a few days after his death. The royal arms of Spain, and the words "Elizabetha Regina" are on the back of the painting.

'The Ass,' which stands upon a hill against a background of landscape; in the middle ground are four figures and a grey horse lying down. Engraved in the Choiseul gallery.

'Sandy Road and Figures,' a small picture, with minute figures of great excellence.

'The Grey Horse,' on which a man is placing faggots; a woman, child, and dog complete the group.

W. VAN DE VELDE the Younger. Of this famous marine-painter are no fewer than eight examples.

'A Light Breeze,' with indications of an approaching storm. From the collection of Lord Charles Townshend.

'A Calm,' dated 1661. An exceedingly fine picture in the artist's most brilliant manner; formerly in the gallery of the Duke de Berri. The sum of £500 was paid for this beautiful little picture.

'A Calm,' dated 1654. Good, but not equal to the last. Cost £300.

'The Beach at Scheveling.' The very perfection of coast-scenery for execution, and enriched with some admirable figures by A. Van de Velde. Formerly in the possession of M. Schimmelpenninck and of Count Pourtales. Bought for £800.

Another *'Calm.'* From the Choiseul Gallery.

'A Light Breeze.'

'A Gale.'

The two last from the Pourtales collection.

'The Dutch Coast.'

A. VAN DE VELDE. *'Winter Amusements.'* Truthful and vigorous in execution. Formerly in the collection of Mariette, the Prince de Conti and Count Pourtales.

'Crossing the Brook.' Of excellent quality, painted with singular firmness, and brilliant in colour. From the collections of Randon de Boisset, the Duke de Praslin, M. Helseneter, and Sir Simon Clarke, at whose sale it was purchased by Sir Robert at the price of 750 gs.

J. RUISDAEL. *'The Waterfall.'* One of the best pictures of this master. Formerly in the Britano collection, and subsequently in that of Lord Charles Townshend, from whom it was bought by its late owner.

'A Winter Landscape.'

'The Sportsman,' in a group of oaks, with a white dog running through a pond.

J. WYNTAS. *'Landscape.'* A passage of barren scenery, enlivened by some capital figures by A. Van de Velde.

'Landscape,' with figures, by Lingelbach.

P. POTTER. *'Landscape and Cattle,'* dated 1654. One of the painter's latest and most exquisite works, and one of the gems of the collection. Formerly in the possession of Lindert de Neuville, Van Loquet, of Amsterdam, and Lord Gwydir, from the last of whom it was obtained for 1,500 gs.

L. BACKHUIZEN. *'The Mouth of the Thames.'* A large picture, with stormy effect.

'Coast-Scene.' On the beach are several figures and a vessel. Engraved in the Le Brun gallery.

Other artists, of whom examples will be found in the collection, are Van Ostade, Du Jardin, Cuyp, Gonzales, Moucheron, De Koningh, Slingslandt, Hackert, Vanderheyden, &c.

THE NATIONAL GALLERY.

THE Report of Mr. Boxall, Director of the National Gallery, for the past year, has been issued in conformity with the order of the House of Commons. The document is short, but contains some details not without interest.

The first refers to the purchases that have been made. These are, *'An Interior, with an Old Woman peeling Apples,'* by D. Teniers, bought of Mr. G. H. Phillips, for £600; *'St. Peter, Martyr,'* by G. Bellini, bought of Signor G. Baslini, of Milan, for £280; *'The Procession to Calvary,'* by B. Boccaccio, also bought of Signor Baslini, for £360; *'The Madonna and Infant Christ, St. John the Baptist, and Angels,'* assumed to be by Michel Angelo, purchased from the executors of the late Lord Taunton, for £2,000; *'The Incredulity of St. Thomas,'* by Conegliano, purchased from the authorities of the town and hospital of Portogruaro, for £1,800. These purchases were made with the balance £4,503 12s. remaining in the hands of the Trustees at the commencement of the year, and a portion of the parliamentary grant of £10,000, for 1870-71, for the purchase of pictures. The balance now in hand is £9,500.

The following paintings have become the property of the nation from bequests and donations:—*'The Madonna and Child enthroned,'* with St. Francis and St. Sebastian, by C. Crivelli, presented by "Elizabeth Mary, widow of Richard, second Marquis of Westminster;" *'Pardon Day in Brittany,'* by Charles Poussin, presented by Mr. R. E. Loft—placed in the gallery at South Kensington; *'Rocky Landscape, with Tobias and the Angel,'* Salvator Rosa, presented by Mr. Wynn Ellis; *'Fishing Boats in a Breeze, off the Coast,'* J. M. W. Turner, R.A.; *'Dutch Shipping and Boats in a Calm,'* P. J. Clays; *'Dutch Boats lying in the Roads of Flushing,'* also by P. J. Clays. The last three paintings were selected from the bequest of the late Mr. J. M. Parsons, and have been placed in the South Kensington collection.

The pictures which have undergone restoration are Stothard's *'Greek Vintage,'* G. Pousin's *'Landscape, with Dido and Æneas taking shelter from the Storm,'* and Claude's *'Landscape, with Cephalus and Procris.'*

Fourteen works have been covered with glass during the year, to screen them from dust and impure air, namely,—Sir E. Landseer's *'Peace,'* *'War,'* and *'Alexander and Diogenes,'* Wilkie's *'Portrait of T. Daniell, R.A.;* *'The Circumcision,'* by Marziale; *'St. Peter, Martyr,'* by Bellini; *'Madonna and Child' &c.,* by Michel Angelo; *'Old Woman Peeling Pears,'* by Teniers; *'Marriage of St. Catherine,'* by Borgognone; *'Landscape, with Death of St. Peter, Martyr,'* by Bellini; *'Fishing-Boats in a Breeze,'* J. M. W. Turner; *'A Greek Vintage,'* T. Stothard; *'Dutch Shipping,'* by Clays; and *'Landscape, with the Story of Cephalus and Procris,'* by Claude.

The number of pictures by foreign or old masters which have been copied by students and others, is 52; by modern painters, 87. Of the former 137 copies were made; of the latter 232. The favourites among the old paintings were Van Dyck's portrait of Gevartius, copied 12 times; Rembrandt's portrait of an Old Lady, 10 times; Rembrandt's portrait of himself, 9 times; and Velasquez's portrait of Philip IV. of Spain, 8 times. The majority of copies, it will be seen, were of portraits. Of modern painters, Turner's *'Fighting Temeraire,'* was copied 12 times; Uwins's *'Le Chapeau de Brigand,'* 12 times; Dubufe's *'The Surprise,'* 10 times; Herring's *'The Frugal Meal,'* 9 times; Reynolds's *'Age of Innocence,'* 8 times. Creswick, Constable, Collins, and Stanfield, stand the next highest on the list. One may naturally ask, what becomes of these copies, amounting in the aggregate to 369? We fancy that some of them, and of previous similar "studies," may be seen in shop-windows where questionable works of Art are displayed.

As many as 327 new students were entered in the books in 1870. The number of visitors at the Trafalgar Square collection is set down at 898,715; and to the South Kensington galleries at 1,014,849; in the latter case it is assumed

that all who go to the Museum visit also the picture-collection. How the authorities manage to arrive at the above, or indeed at any result, so far as the Trafalgar Square galleries are concerned, we cannot tell; for there is there no turnstile, nor any other means of "numbering the people" that we are aware of. Visitors go in and out without any check.

The Report alludes to the acquisition of what was the room—or, as we should term it, cellar—used by the Royal Academy for the exhibition of sculpture. The National Gallery "has acquired by this arrangement a large well-lighted room for the reception, inspection, and repairing of pictures; the former repairing-room has been appropriated for the conservation and special exhibition, on students' days, of that portion of the Turner Drawings and Sketches which is kept in cases; and the former room used for this purpose has, by the sanction of the Treasury, been fitted up with glass book-cases for the library of the late Sir Charles Eastlake, purchased in pursuance of a vote in Parliament in the month of March last" (1870). "The books were arranged and classified on their shelves in the month of November, and a catalogue of them is now in course of preparation."

The country has, we sincerely believe, full reason to be satisfied with the management of its National Gallery; one which is not surpassed in point of the valuable works it contains, by any collection in the world; though other public galleries may boast of a larger number of pictures. They are, for the most part, admirably hung, now the Royal Academy has moved away from Trafalgar Square, and are carefully looked after. Mr. Boxall, the director, is not, as it has been stated, about to leave his post; he had, we believe, purposed to do so, but consents to remain. Sir Walter James has been appointed a trustee in the place of Lord Overstone, the oldest on the list, who has resigned. The others are the Marquis of Northampton, Messrs. T. Baring, W. H. Gregory, A. H. Layard, and W. Russell.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

THE fifty-sixth annual report of this association has reached us. Like all its predecessors, especially those of many past years, it is a gratifying document, for it speaks of "the increasing prosperity of the Institution, and the appreciation of its merits evinced by the public, in proof of which the Council have been enabled to meet liberally the claims upon the funds during 1870, a larger sum having been bestowed in grants to applicants than in any previous year during the existence of the Charity." This is certainly most satisfactory. The income of the Institution amounted last year to somewhat over £2,470; out of which £1,750 went to the relief of ninety applicants, of whom twelve "urgent cases" received £400; an historical and portrait painter, with six children, and with impaired eye-sight from injury, receiving £70, the largest sum given away. A novel feature appears in the report; but it is one in some measure similar to that we advocated five or six years ago in our columns, and endeavoured to establish; desisting only from the attempt when we found, after much inquiry, that there were really none to derive benefit from our proposition, which was to provide a home, or school, for the orphan children of artists. The Institution has now taken up the case of such destitutes, and proposes at once, "The formation of a separate fund for the support and education of orphan children of artists." Our plan was to erect a building for their special use: that now put forth may best be described in the words of the circular inviting attention to it:—

"The interest of the Fund will be applied in giving both boys and girls a good sound education, by placing them in such Schools or Orphan Asylums as the Committee may select, according to the circumstances of their friends, and the part of the United Kingdom where they reside.

In many cases it will be undesirable to remove the child from the home influence of the surviving parent or other relation, in which case a sum of money will be voted yearly, subject to securing certificates from the head of an approved school, that the child is regular in attendance, &c. In other cases where the child has no surviving parent, or one who could not provide a proper home, existing Institutions would be found ready to take the child on payment of a certain sum yearly.

"By a scheme of this nature, all the heavy expense and responsibility of a building or buildings, with their necessary staff, will be avoided, and the entire annual proceeds of the Fund will be applied to the objects for which it is intended without any deduction; the working expenses will be very slight, as the management will be grafted on the business of the parent Institution."

The plan may be found to work well, and we trust will do so, though we see some objections to it; such, for example, as that the managers, or committee, of this Orphan Fund, will have no direct control of the education, &c., of the child. It is, however, thought by its promoters that—

"Such a scheme, economical and elastic in its operations, easily adapted to the ever-varying wants of children springing from different classes of society, from parents of different religious belief, and of different pecuniary circumstances will, it is believed, be productive of immense usefulness to the destitute orphans of Artists; and is also in harmony with the principles of the Artists' General Benevolent Institution, which knows no distinction of creed, relieves both sexes, and in its administration has earned the reputation, since its establishment in 1814, of being the most efficient, and at the same time, the most economical in its management of all the Charitable Institutions of a similar character."

The subscription-list opens well: it is headed by the munificent gift of £1,000 by Sir W. Tite, M.P., and is followed by a donation of £500 from the Royal Academy. The names of the late P. Hardwick, R.A., and Mr. P. C. Hardwick, appear for £250 each; those of Messrs. R. Ansdell, R.A., F. Leighton, R.A., J. E. Millais, R.A., J. A. Lewis, R.A., G. E. Street, A.R.A., John Murray, and James Reiss, for £100 each; Mr. T. Hyde Hills, and Mr. T. H. A. Poynder, for 50 gs.; Mr. W. C. T. Dobson, A.R.A., £51; Messrs. R. Newsham, G. Plucknett, G. G. Scott, R.A., and T. H. Woods, for £50 each; Lady Chantrey, £41; subscribers of sums more or less below these, are numerous.

The Committee earnestly desires to raise the sum necessary for this Fund in the course of 1871, as there is no intention of renewing the appeal to the public, all its efforts being required to keep up the funds of the parent Institution. We heartily trust the appeal will be answered in such a way as to permit the Committee to carry out their most praiseworthy object. The publicity we now give it may, and we hope, will, aid to effect such result. The Committee, of which Sir Francis Grant, P.R.A., is president, includes the names of artists and other gentlemen whose reputation is a guarantee of success.

His Royal Highness the Prince of Wales has consented to preside at the annual banquet on the 6th of May. The proceeds, it is stated, are to be devoted to the Orphan Fund.

ART IN CONTINENTAL STATES.

CHICAGO.—A statue of Hagar, by Miss Edmonia Lewis, has been erected in Farwell Hall, in this city. The artist, a coloured lady, is said to be the daughter of a Chippewah Indian and an African negro; who, after being educated at Boston, studied in Rome, and has now settled in Chicago.

VIENNA.—The "Kunstwerke und Gerathe," of the Middle Ages and of the Renaissance, published at Vienna, may be regarded rather as an instance of what may be attempted with great success in England than as a triumph of

Austrian photographers. The work is illustrated by photographs, which are for the most part very poor, and very ill mounted. This is the more to be regretted, as many of the subjects are well chosen, and of much intrinsic merit. Such, for example, is a carving in high relief, by Martin Schongauer, of the 'Flight into Egypt.' The Madonna sits on the orthodox donkey, and is riding between a nondescript tree resembling a cactus, and a palm, laden, not only with fruit, but with angels, that bows its head to the grasp of Joseph, who, beside the implements of his craft, has a German pilgrim's bottle slung on his back. The composition recalls one of the oldest, and not the most delicate, of our Christmas carols. Another interesting print is the trophy of arms of Karl IX., König von Frankreich, 1561. The extravagant, almost floriated, style in which the lion on the shield and the greyhound-waisted griffins that support it are delineated, would be charming to the gaze of the glass-painter who sought for heraldic patterns. This style of bearing is by no means peculiar to Germany, as we have many examples of old French bearings that are equally grotesque. But the tremendous crests—one of them a plume of feathers that must be at least a yard high in their stiff fan-like expansion, is thoroughly Teutonic. Two very well executed medallion portraits hanging below, show that crests and bearings were not the work of any but a well-skilled artist. Again we have a marble medallion of Mattheas Corvinus, King of Hungary, who died in 1490, and a companion relief of Beatrix of Arragon, his queen. These photographs are valuable for their physiognomical truth no less than for the excellence of their workmanship. Again we have the effigies of Frederick the Wise, date 1525: a prince with an under-lip that looks as if he were mighty to give judgment on the different vintages of the Rhine. A ponderous iron chest, architecturally designed, surrounded by columns, and bearing a statuette on its cover, is fastened by the very grandfather of padlocks, so old, that it is hard to tell whether he is pad, or plain, lock. Then we have a drink-beaker in the form of a galley, more fit to circumnavigate the table than to make any acquaintance with water. The cross of Rudolf von Hapsburg, the founder of the Austrian line; and a curious relief showing St. Eloi, the patron saint of goldsmiths, engaged in his mundane occupation, bring us to the end of the most remarkable specimens photographed in this book. A work—or series of works, of the same nature, descriptive of our English museums, public and private, and illustrated by one of the permanent methods of printing from plates obtained by the aid of photography, as mentioned in our recent numbers, would be of very great value to the Art-workmen of this country.—Numerous ornamental fountains, of more or less architectural and sculptural importance, are to be erected in this city, under the instructions and supervision of the Municipal Council. Several of the principal squares and places of public resort have been already mentioned as sites for their reception.—We have seen a recent number of a large serial in course of publication at Vienna, under the title of the *Atlas of Ecclesiastical Monuments of the Austrian Empire, and of the Lombardo-Venetian Kingdom*. There is a strange persistence evinced by this title in regarding as yet alive the policy of the house of Hapsburg, which was definitively overthrown in 1866, in this union of the Austrian provinces with those held under the iron crown. But the work is one of much interest. The decorations of some of the buildings in the late number, half Romanesque, half, it would seem, Saracenic, are quaint and forcible. The work is one well deserving study. Though of more avail to the architect than to the Art-workman, it has its value for both.

WASHINGTON.—The statue, in marble, of Abraham Lincoln, by Miss Vinnie Ream, has been placed in the Rotunda of the Capitol, where it was unveiled, on the 25th of January, before the President and Congress. The opinions of critics seem to differ very widely on the merits of the work.

ST. JAMES'S GALLERY, 17, REGENT STREET.

THE excellence of the pictures constituting this collection, of which Mr. Brooks is the proprietor, merits a longer notice than is usually given in these pages to similar gatherings. We find works here of the highest class, which have never been exhibited—productions by the most eminent painters of our time, which should not be passed by without some slight record of their existence. Here is what we may call an affluence of the works of the elder Linnell, some of which are of a character quite new even to us. These alone, especially the water-colours, are worthy of a much longer description than we have been able to give them. There are examples of foreign Art of the rarest excellence, and a great proportion of those by members of our own school are equally fine.

The most brilliant and careful picture painted by J. Linnell of late years, he has called 'Setting Up,' which refers to disposition of the sheaves in a harvest-field. The concentration of power and finish in this work would argue that Mr. Linnell has but just reached his term of maturity. It is not often that the eye is seduced by the living element in these works from the sublime traits of nature. The resemblance, however, of the colour of the figures in 'The Mountain Shepherds' is similar to that of Mulready, and it must so strike observers generally. This picture has been engraved for the *Art-Journal*, but is not yet published. 'The Woodcutters,' by the same artist, is very rich in colour, but not so much forced in that direction as others he has recently painted. In all his productions the living incident is nothing, the eye being instantly attracted to, and resting on, the present and retiring masses of mellow foliage, presented to the view by a device always practised successfully by Mr. Linnell. By placing us on an eminence we see over the woods intervening between the foreground and the mysterious distance. Although commanding every form and tint of drapery in the skies, he evidently proposes the sylvan landscape as a triumph of colour, and it is so—thus there is no competition in the sky. A smaller picture, 'Redstone Wood,' is a view of another character, showing simply a passage of close wooded scenery, given with more severity and all that enchanting simplicity which is the last excellence attainable in everything. Both these pictures are, we believe, recent; and they are marvellous in taste and power for a man of Mr. Linnell's years. His renown is further sustained by 'The Mountain-Track'—a kind of bridle-path or sheep-track, winding through a narrow valley, which separates two lofty backs of land, covered with dense vegetation. We might become weary of the painter's flocks and shepherds, were it not that they are simply introduced to suggest a suspicion of civilisation, and such supplementary passages of animated nature are so subordinated to the main elements of the composition as to appear only when they are sought. Contrasting in a great degree with Mr. Linnell's varied composition and richness of colour, is a very quiet, but irresistibly captivating, picture by Turner—a passage of waterside scenery, 'On the Brent,' and what may be called, considering Turner's long life, an early picture: it is a tranquil surface of water, with sedgy banks and a few trees, that is all—and we look in vain for a key to the magic which binds the fascinated sense to the picture. It is because the subject is so simple that we are the more affected by its tone of exaltation. In quite another feeling is Nasmyth's small picture, 'A Summer Day.' We know not whether we should compliment his robust Art by calling him the English Hobbema. His works were not less truisms than those of Hobbema, and he cannot be said to have surpassed the foreigner because he did not paint pictures comparable to those of the latter in size. He was unfortunately extravagant in small things, but in these he surpassed in many points all the Low Country landscape-painters. This is an exquisite picture. By F. R. Lee, R.A., and T. S. Cooper, R.A., is 'Welsh Mountains and Cattle,' presenting a passage of very grand scenery, with a comple-

ment of rustics with their flocks and herds. This is the first example we remember of this class of subject from the hand of Mr. Lee. The work is highly creditable to both artists. 'The Auld Mare, Maggie,' J. Faed, R.S.A., has a very direct and literal reference to the verse of Burns; we have never seen the subject treated before, but whenever it is again chosen it cannot be rendered with more perfect fidelity. Differing in every thing from the Burns subject, in 'An Old Covenanter,' Mr. Faed breaks a lance with Meissonnier. It is a single figure—an old man in the civil costume of the last century resting on his sheathed sword. In tenderness of finish it is superb. Again, 'The Toilet' exemplifies endless resource in story-telling—it presents a girl in one of the rich figured brocade dresses of the last century. She is viewing herself in a glass, there are consequently two figures. This, with the painter, has been evidently a *con amore* performance. 'The Water Witch,' W. Oliver, is in everything a conception highly original, as showing a young lady tempting, with the artificial fly, the finny denizens of a trout-pool; the figure is most carefully painted; not less successful are those in 'Hard Lines,' a little boy at his lesson; and 'Counting the Cost,' both by the same hand. There are two very characteristic figures by E. Nicol, A.R.A., both of which tell us their thoughts in very plain language.

Certainly more sparkling and brilliant than the large picture, is the section we see here of 'An Episode of the Happier Days of Charles I.,' painted many years ago by F. Goodall, R.A. It is limited to that part of the barge in which appear the queen and one of the princes, afterwards Charles II., feeding the swans. The lustrous brightness of the colouring throws everything near it into shade. From this we turn to another by Mr. Goodall, 'The Cottage Door,' a glimpse of one of those humble interiors in the realisation of which the artist stands alone. The life of the picture is a girl nursing a child. So sweet is the colour and so gentle is the Art of this little picture, that it looks as if the colour had been magically blown on to the canvas. There is another work bearing the names of F. and E. Goodall; it is a view in Venice, of which the architecture has been painted by the latter, and the figures by the former. 'The Principal Group in the Derby Day' is an elegant extract by Mr. Frith himself, in which we submit he has improved on the original agroupment—certainly in point of brilliancy. Of 'The First Appeal,' by F. Stone, A.R.A., nothing here need be said; it is established in public favour by the engraving. Of 'The Young Musicians,' A. Burr, the centre piece is a boy playing the flute, surrounded by an admiring group of brothers and sisters. Both performer and audience are perfect in expression. The quality of the picture is admirable as a scene in humble life. 'The Gloves, the Secret told,' is another of the works of W. Oliver, and, in our opinion, the most pointed of his productions in this collection. Here the story is told of a maiden of the lower social scale. Her mother produces the glove with a cold impassable look more cutting than words. The poor girl attempts to conceal her confusion by fixing her attention on her work. The unfortunate evidence of the recent visit cannot be gainsayed. 'Happy Moments,' is the title given to one of those romantic episodes which F. R. Pickersgill, R.A., describes in terms so poetic and taste so refined. It presents simply a company of ladies listening to the lay of a troubadour, who may be interesting them in the triumphs of valorous knights or the trials of unhappy lovers. 'The Wedding,' G. E. Hicks, shows the assemblage in the drawing-room before the ceremony. The artist has forgotten nothing which can enhance the graces of the situation. 'The Dame's School,' A. Rankley, is painted with much firmness, and the conceptions respectively of the scholars develop wonderful variety of youthful character. 'The Village Barber,' A. Burr, introduces a woman well stricken in years; she is cutting the hair of a boy who shrinks under the operation, for her practice is remorseless, as is seen in the fixed resolution of her features. The shop is full of youthful customers waiting their turn, and each

is most successfully individualised; indeed, it cannot well be seen how the picture could be improved. In 'A Scene from Sir Walter Scott's Novel, "Woodstock,"' by Holman Hunt, we see Sir Henry Lee reading the evening service, and his daughter Alice, an attentive hearer, seated at his feet. They are interrupted by the entrance of Colonel Everard. The picture is interesting and valuable as an example of Mr. Hunt's method of working before he adopted Pre-Raphaelism. The situations are natural, the impersonations accurately rendered from the text, and it is altogether preferable to many of Mr. Hunt's recent productions.

There are several important works by James Webb, notably a very large view of Brighton from the end of the new pier, certainly the most successful and comprehensive that has ever been painted, as showing the entire sea-front from the Bedford Hotel to the old Chain-Pier. This picture is to be engraved. By the same artist are also 'Cadiz,' 'Seville,' 'Gibraltar,' and 'San Sebastian.' This artist has made great and marked progress of late years; he now holds a very high rank in his profession, and may be safely compared with Clark or Stanfield—whose manner he has adopted, but without subjecting himself to the charge of imitation. 'A Speaking Likeness' and 'Reflection,' are two very charming pictures by Schlesinger; they were in the Demidoff collection. Works also of great power, beauty, and interest, are 'Bedtime,' by E. Frère; 'The Graces,' W. E. Frost, R.A.; several very highly-finished groups of cattle and sheep, by T. S. Cooper, R.A.; 'Sunday Morning,' by M. Anthony, a subject from the 'Vicar of Wakefield'; 'View in the Highlands,' T. Creswick, R.A. 'Windsor Castle from the Thames,' by Calcott, would form an admirable pendant to Turner's 'View on the Brent.' 'Near Newcastle,' T. M. Richardson, is the only oil-picture we have seen by this artist. 'The Harvest Field,' by James Linnell, is a large landscape, and assuredly the most complete and masterly he has produced. A 'View in Surrey,' is by the same artist, and equally fine. To these we must add 'The Priest's Visit,' J. B. Burgess; 'Dressing the Bride,' A. Solomon; 'The Ferry Boat,' Veyrassat; 'The Three Fishermen,' from Kingsley's Poems; 'A Visit from the Pastor's Daughter,' W. P. Knight; 'The Altar-piece of the Cathedral at Seville,' Dauzats; 'The Page,' 'Household Cares,' and 'The Rustic Toilet,' W. Fyfe; and a theme in a higher key than any of the last named, 'The Child of Elle,' A. F. Payne, a noble agroupment from the old ballad of the same title. Mr. Fyfe has sustained his claim to high professional rank; he will take the place of Phillip, and is even now among the foremost artists of the time. Mr. Payne, too, is justly prominent among the most promising of the modern British school. Although as yet comparatively little known, he is destined to take rank among the best of our English artists.

The water-colour drawings here are perhaps more uniform in their rare quality than even the oil-pictures. They are not very numerous, but are unexceptionably select; and it is only necessary to mention such names as Copley Fielding, J. Linnell, D. Roberts, R.A., C. Stanfield, R.A., Meissonnier, Rosa Bonheur, &c., in confirmation of their worth and beauty. When we mention Linnell it is not in reference to some accidental offshot of bygone years, the memory of which is lost in the deep twilight of their very remoteness; but with reference to others, dating, we may say, only from last week, by which every Art-lover is surprised into rapture.

These drawings may be examined to discover some natural failing of the eyesight after a man has lived beyond the allotted span; but there is no such evidence. From what is here said it will be understood that they are among the most exciting of Linnell's labours. We are only too happy to preserve a record of them as we see them here, for they may never appear thus collectively on the walls of an exhibition. We can only briefly describe them to assist future recognition. There is a pen sketch for the picture, 'Mountain Shepherds,' and a similar memorandum for 'The Woodcutters,' 'Bringing Home the Flock,' 'North End—Hamp-

stead,' 'Going Milking,' a composition of trees and distance, and a section of roadside with a glimpse of distance. These being exceptional works, it was found on inquiry that they were executed expressly for Mr. Brooks.

There is by Meissonnier an extraordinary drawing made by Imperial command, and representing the Ex-Empress of the French and the Prince Imperial receiving a deputation at Nancy. It would seem absurd to attempt likenesses in figures so minute, but we recognise at once General Fleury; and the portraits of the Empress and the Prince are unmistakable. The drawing to ordinary eyes would seem to have been made for engraving, and through a microscope, and by similar means alone, could it be translated on copper. 'Fontainebleau—Twilight,' is a very fine drawing by Rosa Bonheur, wherein is a family of deer listening to the last sounds of the closing day, to determine whether they may confidently betake themselves to rest for the night. By Guido Bach, another foreign artist, there is 'A Shepherd Boy,' a study of much sweetness, and two guard-room subjects by Louis Haghe, of which it is enough to say that they are in everything up to the quality of his best works. Also by Haghe is 'An Incident in the late War,' which comes home to us with a force more immediate than the preceding: it would tell effectively as an engraving.

Of the many new versions we have seen of Little Red Riding Hood there is one here by H. Le Jeune, A.R.A., the high merits of which will be sufficiently understood, when it is said that it is in nowise inferior in feeling to the studies of Reynolds, who characterised children with more of youthful emphasis than has been given to them since his time. By W. Hough are two or three drawings which merit especial notice. One is a fruit-piece—a pine, white and black grapes, plums, &c.—of a brilliancy in colour, tenderness of surface, and delicacy of finish, not surpassed even in W. Hunt's most careful works. The other two are pendants, the one being a chaffinch leaving its nest, the other, the same bird returning. The requirements in water-colour Art cannot be carried farther than in these brilliant drawings. 'Out of Breath' and 'Summer' are two works by Birket Foster, containing more of landscape-perspective than he usually gives, together with all his delicacy of sky-painting, and spirit in the presentation of rustic children. 'The Encampment at Jericho' must not be forgotten: it is one of the gems of the Oriental series by David Roberts, R.A. By C. Stanfield, R.A., 'Broadstairs Pier,' must be noted; and a work by Copley Fielding, 'Windsor Castle from the Home Park.'

Besides the works already mentioned is a selection from the elder schools of which we heard only when too late to describe. There is the famous 'Flora,' by Greuze, from the Demidoff collection; which in chastity, sweetness of manipulation, and other points, may be safely accounted a *chef-d'œuvre*. This picture is, we are informed, about to be described in a supplement to Smith's 'Catalogue.' Besides this are three others by this fascinating painter. By Berchem are two high-class works; by Richard Wilson several; and a grand landscape by Salvator Rosa; three by Sir Joshua Reynolds, one of them, 'Master Coke, as young Hannibal,' the engraved picture; two by Rubens, one by Murillo, one by Claude, and very important pictures by Morland; among them one of the most careful and successful productions of his best time; and others by Van Tol, Wynants, Old Crome, Both, &c. All these have, we believe, at one time or another found places among the attractions of select private galleries.

The pictures arranged in this gallery form an exhibition attractive and instructive; one that will amply repay a careful inspection.

[Since this notice was written, Mr. Brooks has announced his intention to dispose of his collection (at Christie and Manson's), on the 29th April and the 1st May. We see no reason, however, why we should not allow this notice to "stand;" it is now the collection of a dealer: it will soon be distributed among the best collections of the Kingdom.]

THE PROSPECTS OF THE INTERNATIONAL EXHIBITION, 1871.

At the period at which we are compelled to write, it is difficult to give a very clear idea of the position of affairs in the various portions of the buildings to be devoted to the International gathering intended to be inaugurated on the 1st of May. In some respects the prospects are very satisfactory, and in the class of pottery, which forms one of the special features of the Exhibition, the English contributions sent for inspection by the committee of selection are numerous and cover nearly the whole ground of this important Art-industry. The products of the leading manufacturers appear to be fairly represented—not so much, however, by extravagant special efforts, or *tours de force*, as by exceptional combinations of Art-skill in relation to the every-day demands of their trade. This is a healthy symptom, and one on which the public may be congratulated. The whole of the pottery, porcelain, and kindred products will be arranged and exhibited in the ground-floor of the eastern wing of the erections on the sides of the Royal Horticultural Gardens; and the arrangements as to glass-cases, which are provided by the authorities of the Exhibition, and more important still, the character of light, promises to be all that can be desired.

The woollen manufactures, mixed fabrics, &c., which is the second special class of this year, appear at present to be in a somewhat problematical condition, alike as regards the extent to which these important national industries will be illustrated, as also as to the arrangements for the display of the goods. Manufacturers complain to us that they do not know what course is really best to take. Each speciality of the woollen and worsted trades requires distinct consideration, whilst the mixed fabrics are so varied in character, alike as regards the materials in mixture and the character and size of the patterns when decorated, that the arbitrary regulations of the Royal Commission have no practical bearing upon the necessities of the case.

The education-class seems likely to have a thoroughly good and useful series of exhibits. The present is an important period for all connected with the manufacture and production of material aids to education; therefore it is of the greatest moment to them that no effort should be spared to bring the best and most carefully considered means for facilitating the primary instruction of the people before those whose duty it is to see that education is not carried on in the hap-hazard fashion that too frequently prevails.

The department of machinery does not present any striking results, so far as the contributions sent in are concerned.

The section of the Fine Arts is essentially the most promising as regards quantity; and no doubt quality will be secured, so far as the oil-paintings and water-colour drawings are concerned, by an extensive weeding out. This is inevitable, as at least three times as many British pictures have been sent as can possibly be hung. Sculpture, too, appears likely to be fairly represented, from the works which have already made their appearance.

It is pretty well known, and therefore needs no special explanation here, that the Fine Art section is very comprehensive in its character, and that every kind of manufacture into which Decorative Art enters, will be received equally with pictures and statuary. Therefore we may expect that a most miscellaneous series of productions will find exhibiting space under the general head of ART-MANUFACTURE: lace and jewellery, bronze-work and damask silks, embroidery and decorated iron-work, stained-glass and goldsmith's work, electro-metallic productions and carved-furniture: in short, this industrial portion of the Fine Art section is a species of safety-valve in the arrangement; for while the varied and opposite objects thus detailed are excluded as manufactures, if up to the mark in the matter of design and artistic quality, they are admissible for their Art-merit.

How far the system of selection by *dilettanti* committees will facilitate the work remains to be seen. A congregation of personages with great names looks ornamental on paper, as adjudicators on the merits and demerits of the objects submitted for the honour of admission; but we think that by this time the manufacturers of Great Britain are quite capable of taking care of their own reputation, and that a little exercise of common sense, and the possession of the requisite technical knowledge on the part of the various officials deputed to superintend the arrangements, would work better and give infinitely more satisfaction.

Nor has the extreme length of time at which objects are required to be sent in prior to the period of the exhibition, which of course grows out of the system of committees of selection, been more satisfactory. Many of the objects require extreme care to preserve them from dust, unskilful handling, and unnecessary exposure, before being finally arranged for exhibition; and manufacturers of such articles naturally complain of the risks of deterioration thus incurred, for which no official responsibility is taken by the Royal Commission. In fact, to treat objects of, say porcelain and woollen manufacture, in a similar manner to pictures, which is the basis of the theory adopted on this occasion, is to commit a grave technical blunder, which official ignorance of the real requirements of the individual cases can alone excuse.

So far we have simply dealt with the prospects of the British portion of the Exhibition. The foreign contributors have scarcely presented any appearance at the date at which we write (the middle of March). The building erected by the French, and the elegant looking courtyard, in front, are at present silent. The new government has issued notices to all concerned to prepare for the Exhibition, and we trust that in due course such a display will be made of French works of Art and objects of manufacture as will give an earnest of reviving industrial life among a people which has passed through the fiery ordeal of the last seven months.

The promises generally from the Continent have been so far stated to be tolerably satisfactory, but our own information leads us to believe that a very large number of the most distinguished producers of objects of Art on the Continent will be rather conspicuous by their absence than otherwise; but we trust that as the work advances a reconsideration of the stated decision will take place, and that a decided effort will be made to secure the co-operation of producers, without whom an international exhibition loses half its significance and utility.

In England little has been done to give direct information respecting the character of the Exhibition. Our own fear is that as the interests of certain localities are alone concerned—or rather appear to be alone concerned—in the leading specialities of the Exhibition, that the interest will also be localised, which will be both a misfortune and loss. Take for instance Birmingham, Sheffield, and Manchester, as having little or no direct interest in the work, beyond the Fine-Art section; it is to be feared that the success of the undertaking will suffer in proportion. We trust not, but certainly little or nothing appears to have been done to remedy such a deficiency as that which it would be mere affectation to overlook; and the time is now becoming very short within which it would be possible to make up for the oversight. The success of the Exhibition as regards its collective character, as a display of international Art and Industry, will doubtlessly best compensate for all this; and certainly we trust it will be as successful as it ought to be, with the facilities which exist at Kensington.

In conclusion, we may remark that the character of the buildings erected is admirable for simplicity of arrangement and adaptation to use, as regards space and light; but we fear the distance of one section from another, the length of the galleries &c., will be too suggestive of the poet's description of music—

"Linked sweetness, long drawn out,"

and that visitors will find the examination and inspection of the varied objects congregated together a very fatiguing process.

MINOR TOPICS OF THE MONTH.

ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION. — With the May number of the *Art-Journal* will be issued the first part of an ILLUSTRATED CATALOGUE of the leading contents of the Art-industries of the Exhibition, which, on the 1st of May, will be opened at South Kensington: it will be paged separately and be printed on "toned" paper, and be continued monthly to the end of the year 1871.

We trust to render this publication not only agreeable, but practically useful. The frequent issue of works of the kind have, there can be no doubt, greatly contributed to the right progress of British Art-manufacture—the suggestive examples having been continually resorted to by the principal manufacturers of the Kingdom. These reports have been almost alone; to produce them demanded large capital, much experience, and indefatigable industry; and in none of the cities of Europe have these been found in combination sufficiently strong to justify any attempt at competition. Consequently, these Illustrated Catalogues have obtained wide circulation on the Continent and in America, as well as in Great Britain. We are justified in the belief that we shall again be the means of extending knowledge by the lessons that Comparison teaches. It cannot be necessary to state that earnest efforts will be exerted to render this Illustrated Report at least as attractive, interesting, and instructive, as those by which it has been preceded.

THE HANGERS AT THE ROYAL ACADEMY EXHIBITION this year will be Messrs. Cope, Redgrave, Ansdell, Sant, and Wells—five instead of three, as heretofore. The change is unquestionably an improvement.

THE ENGRAVINGS OF 'THE SPRING OF LIFE' and 'THE PETS,' in the parts for February and March, are from pictures in the collection of Joseph Harris, Esq., of Derwent Lodge, Cockermouth, and not that of Mr. Cottrill, of Higher Broughton. We regret exceedingly to have made this mistake: it arose out of circumstances, with which it is needless to trouble the reader, that have been more annoying to the editor of the work than to the gentleman who generously lent us the two very charming paintings. Unhappily, the error was not discovered until too late to amend it in either case; and we can now do no more than lament its occurrence, while expressing to Mr. J. Harris our grateful acknowledgments and thanks.

NATIONAL PORTRAIT GALLERY. — At the sale of the pictures belonging to Mr. Robert Nasmyth, of Edinburgh, by Messrs. Christie and Co., at their rooms in King Street, St. James's, Sir W. Allan's portrait of Sir Walter Scott was purchased by Mr. Scarfe, for the National Portrait Gallery, at the price of 350 guineas. The picture represents Sir Walter in his study at Abbotsford, reading the proclamation of Mary, Queen of Scots, previously to her marriage with Lord Darnley. It is the last portrait for which the great novelist sat, and was engraved by John Burnet.

THE WELLINGTON MONUMENT. — In the House of Lords, on the 10th of March, the Marquis of Lansdowne moved for "the production of all further correspondence, relative to this work, which had passed between Mr. Penrose and Mr. Stevens with any department of her Majesty's Government up to the present time." The motion was carried, and then the Earl of Cadogan stated that after the correspondence had been laid on the table of the house, he

should call attention to the subject. Lord Overstone subsequently remarked, as we saw it reported, that "the history of this transaction was a very curious one, and it was necessary that public attention should be called to it without delay. When the House of Commons voted a sum of money for the erection of a monument to the late Duke of Wellington in St. Paul's Cathedral he formed one of the committee who selected the designs. After that, the Government determined to change the site, and they chose another design. The sum voted had been spent, and all the country had got for its money was the fragment of a monument in St. Paul's Cathedral, and certain other fragments now lying in the artist's studio. He had been informed that the Government had made an effort to enter into an arrangement whereby they would have greater control over the artist than they had at present, so as to be able to give an assurance to the country that the work would be speedily completed. He hoped that would be the case, but he was by no means confident of it." The correspondence, when it is made public, is expected to reveal some curious features respecting the whole transaction.*

THE INSTITUTE OF ARCHITECTS has this year awarded the "Royal Gold Medal" to Mr. James Fergusson; the "Soane Medallion" to Mr. W. Galsworthy Davie, for a design for royal stables, &c.; the "Institute Silver Medal," with five guineas, to Mr. S. Wyborn, for drawings illustrative of St. George's Chapel, Windsor; the "Student's Prize of Books," to Mr. John Sulman, for a design for a drinking-fountain; and an "Institute Silver Medal" to Mr. Alfred Jowers, Associate of the Institute, for an essay on "The Decoration of a Suite of Apartments in a First-class Mansion." In the competition for Royal Stables, the designs of Messrs. A. Hill and B. E. Assoc. received "honourable mention."

INTERNATIONAL EXHIBITION.—The Committee to whom has been entrusted the selection, &c., of engravings consists of Messrs. J. H. Robinson, R.A.; R. Fisher, and W. Smith, Deputy-chairman of the National Portrait Gallery.

THE ART-UNION OF LONDON will have distributed the prizes before our Journal is issued: the Report describes the results of the year as, on the whole, satisfactory; and it is certain that the progress of the Society has received the marked approval of the subscribers.

DESTRUCTION OF PICTURES BY FIRE.—Holker Hall, near Morecambe Bay, one of the fine mansions of the Duke of Devonshire, has been almost totally consumed by fire—the conflagration destroying numerous valuable portraits, including, as is reported, those of Queen Mary, wife of William III.; Lords Coventry, Lonsdale, and Douglas, Sir John Lowther, Admiral Penn, Lord Russell, and Lady Rachel Russell; the second Duke of Devonshire, by Kneller; Louis XIV., James I., Thomas Hobbes, Charles II., by Riley; Sir P. Lely's Nell Gwynne, James II. By extraordinary exertions the following were happily rescued in time:—Claude's 'Repose in Egypt,' and 'The Temple of the Muses,' Joseph Vernet's 'Storm' and 'Calm,' Cigoli's 'St. Francis,' 'Shipping,' by W. Van de Velde; 'A Venetian Nobleman,' by Tintoretto; and some fine landscapes by Rubens, Hobbema, and Wouwerman.—A later report, to which we cannot now refer, speaks of far heavier losses than those we have indicated.

* Since the above was written the correspondence has made its appearance: the result, according to the *Times*, is "a disclosure which deserves to be called shameful: ... a scandalous waste of time and money."

MARRIAGE OF THE PRINCESS LOUISE.—It is reported that the Queen has given a commission to Mr. John O'Connor and Mr. E. C. Barnes, to paint a picture of this ceremony. The statement, if true, is singular. We know Mr. Barnes as a pleasing genre-painter in the exhibition-rooms of the Society of British Artists; but Mr. O'Connor's name is quite strange to us; unless he is the painter of 'Hungerford Market,' a picture exhibited at the Academy in 1869; and a subject which certainly would not be considered a suitable and commendatory introduction to the illustration of a royal wedding.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—On the evening of March 2nd, Dr. Hyde Clarke delivered a lecture in the Society's rooms, 9, Conduit Street, on the "Common Elements of Beauty in Race in Georgia, Circassia, the Holy Land, and Britain," wherein the lecturer brought forward a new theory of the principle on which a general standard of beauty in Art has been accepted in classic times and in the modern age.

THE CERAMIC ART-UNION.—This good and very useful Society does not close its "books" until the end of June, when a meeting will be held for the distribution of prizes. It cannot be necessary for us to add that a very charming example of Ceramic Art is issued to each subscriber "at the time of subscribing"—each example having previously received the approval of the Council, all of whom are gentlemen of note and position.

CARVED FRAMES OF FLORENCE.—A visit to the branch establishment of a famous maker of carved frames at Florence has resulted in so much satisfaction, that we strongly recommend it to our readers. In few Art-matters has there been so marked a decadence in later times; the old designers of frames for pictures and mirrors were artists; they studied how best to combine elegance with durability; and many of their productions have descended to us as works to be valued almost at the worth of the paintings they enclose. If we examine any modern collection of pictures, we shall find nearly all the frames have a common type; stucco, *papier maché*, and "composition" give to them a family resemblance that rather deteriorates than embellishes the work of the painter. No doubt the carved frame must be costly; it is solely "hand-work," and must be paid for accordingly. There are few who in England can design and execute such objects at all; and these few produce them at prices that place them beyond the reach of persons not rich. It is a grand boon to supply us with carved, in lieu of composition, frames; the latter easily injured, soon tarnish, and seldom convey an idea of Art. It is, therefore, with much pleasure we note a flourishing revival of the old adaptation of wood-carving to picture-frames at Florence, a revival of so high a nature too, as to reflect honour upon that ancient and noble seat of the Fine Arts. The wood used is the white pine. The specimens we have inspected are remarkably beautiful. They are principally foliage and floral designs, treated with extreme truthfulness to nature, but, at the same time, with masterly freedom. The absence of hackneyed conventionalism in the treatment displayed of acanthus, ivy, or oak, is singularly striking. The designs in fruits and grotesques are equally varied and admirable. These frames are made large enough to enclose a large picture, and sufficiently small to clasp an ordinary carte-de-visite. But we must not omit mention of two further good qualities

distinguishing these Florentine importations. The gilding upon their clean wood surface continues fresh and untarnished for an indefinitely long period. The proprietor of the "Florentine Cabinet of Art," 3, Garrick Street, showed us specimens which he informed us had been exposed for years; but which had all the glittering brilliancy of their first day. And yet again, in respect of price, they are not more expensive than the present style of *compo* frame. For grace of design, brilliancy of gilding and cheapness of cost, they are certainly calculated to put aside the "manufactured" productions that seldom or never content the artist, and are too generally blots on the walls they profess to decorate. A visit to the establishment in Garrick Street will confirm the justice of our remarks.

THE VAST AREA OF THE ROYAL ALBERT HALL will be covered with cocoa-nut matting of the finest description. The arena and the amphitheatre are to be covered with this material, dyed crimson, which will add to the effect considerably. The building being in an elliptic form, there was much difficulty in fitting the matting to the different floors. Mr. Treloar has, however, completely and successfully overcome it, by weaving the matting into the form of a simple gusset for the corridors. With regard to the arena and the amphitheatre, the crimson matting has been woven quite in a circle, and this also answers the purpose admirably. It was done in the manner adopted by Mr. Treloar in covering the floor under the dome of St. Paul's Cathedral; *i.e.*, by weaving the matting exactly to fit each step, and curving each piece in the loom instead of weaving it straight.

DRAWINGS AT THE CRYSTAL PALACE.—A series of deeply-interesting water-colour drawings may now be seen, and will no doubt be seen by tens of thousands, at the Crystal Palace, in the room that branches off from the picture-galleries. They are the productions of Mr. Walsh, one of the artists who risked his life often to obtain them, and manifested greater heroism than many a soldier who fought in the ranks on either side during the lamentable and most disastrous war in France. The incidents the artist pictures are chiefly those that occurred within the walls of beleaguered Paris—often comic, sometimes serious, and always presenting subject-matter novel, exciting, and valuable. There is in this collection a singular mixture of the amusing and the pathetic. They illustrate the painful stories that have been told in print, and bring palpably before us the sad scenes, for details of which we have been so long and so much indebted to the newspapers. Mr. Wass, the indefatigable director of the picture-collections, has been fortunate in obtaining such an attraction for the Crystal Palace galleries.

THE LAST PAINTINGS OF THOMAS BOTT, the artist who added renown to the famous works at Worcester, were copies from some of the prints of the Norman conquest by D. Maclise, issued as a series by the Art-Union of London. The vases thus decorated will be seen at the International Exhibition. It is to the credit of Mr. Binns, the director of the works, that he made this selection. Our object is, however, to congratulate the Art-Union that it has thus, almost for the first time, aided the Art-manufacture of the country. We trust a procedure so auspiciously commenced will be continued; and that, hereafter, they will be guided, when selecting subjects for circulation, by the hope that manufacturers will take advantage of their labours to obtain another means of public instruction in Art.

MR. T. O. FARRER, an American artist, who obtained "golden opinions," and something more, during a temporary residence in England, has been greeted by a hearty welcome on returning to his native country with portfolios richly stored with treasures gathered in the green lands, fertile valleys, and clear rivers, of the Old Home. It was not only England he visited; time was spent, and studies were made, in many picturesque cities of the Continent. We are not surprised to learn that this skilful artist finds the Art-lovers of the States able and willing to appreciate his labours. He may take high professional rank anywhere; and, although young, he has already achieved a reputation that cannot fail to place him foremost among the painters of whom America is rightly proud.

"VENETIAN SILVERING."—Some time ago we directed attention to a process by which M. Septimus Furse, of Hanway Street, obtained very brilliant results in silvering various articles of furniture, more especially mirrors and picture-frames. The only question was whether it would "stand," exposed to dust, gas, and London atmosphere; it has stood the test of time. Many of the objects subjected to treatment have been placed in positions for three or four years, in rooms, often crowded, and sometimes at public halls. They have undergone no change whatever. The fact is scarcely to be credited, but is capable of easy proof, not only with regard to objects that are occasionally dusted, but with reference to cornices and other matters out of reach. The consequence is, that Mr. Furse has applied his invention to very many articles; indeed, in almost all the ways in which it can be used with advantage.

FREEMASONS' HALL.—The ceremony of unveiling the Memorial erected in honour of the Building Committee of this new edifice, took place on the 1st of March. It consists of a bust of the chairman, Mr. Wavers, and medallions of the other members of the Committee—Messrs. L. Evans, Grissell, Stebbing, Plucknett, and Hervey: the medallions surround a tablet on which are inscribed an account of the circumstances attending the erection of the building. The whole is the work of Mr. Joseph Durham, A.R.A.; and is executed in white marble. In this work the sculptor has achieved a triumph of no common order: the difficulties seemed insurmountable: the Memorial had to be placed in a narrow corridor off the staircase; a large space had to be divided into three compartments; pilasters of a fixed form had to separate them; while seven portraits (all of living men) had to be arranged in a given order: they were not fanciful portraits, but likenesses of men who are seen frequently at the Hall—being "free and accepted masons" of lofty rank. We can ourselves testify to the accuracy of the medallion resemblances. Each will be recognised at once—a pleasant copy of a distinguished "brother." The sculptor must have been terribly perplexed how and where to arrange his materials: that he has done so with harmony, and not confusion, is perhaps a stronger proof of his ability than even the admirable execution of the work.

MOSAIC.—There is at present exhibited at No. 9, Conduit Street, a large mosaic composition of much beauty, executed by Messrs. Salviati and Co. It is intended as a memorial to Bishop Lucy, who lived in the time of Charles II.; a distinguished scholar, and an ancestor of the Lucys of Hampton Lucy, in the county of Warwick. It is intended to be placed in St. David's Cathedral, a fine old Norman structure, now undergoing restoration by Mr. G.

Gilbert Scott, R.A. The work is large, consisting of a centre and two wings. The subject of the principal picture is the Crucifixion, with complementary figures: one on each side of the cross, and one at the foot. Those on the right and left represent St. John and the Virgin; and that at the foot, Mary Magdalen. The allusion conveyed by the attributes points less immediately to the Passion than to the Atonement and the Heavenly Kingdom. The crown of thorns is removed, and a golden crown substituted. A stream of blood issues from each hand, and falls into a cup: a similar stream flows from the feet into a cup held by the figure at the foot of the cross. The general tone of the work is high, broad, and luminous, worked apparently with a view to a situation in which the light may not be very favourable. Certain of the markings also are very decided; as, for instance, the outline of the figure of the Saviour, which is very firmly drawn in black outline. The centre-piece, more than the wings, has the character of early Art. The background is gold, and all the draperies are white, dispositions well calculated to assist the picture in a low light. The draperies of the side-figures are most elaborate, no difficulty has stood in the way of carrying out the design. The wings contain two figures representing respectively 'Synagoga' and 'Ecclesia,' bearing the vestments and emblems of the Jewish ritual and the Lord's Supper. The female figure representing the Synagogue has a bandage over her eyes, allusive to the non-acceptance of the Saviour. The crown is falling from her head, and the wand symbolising her power is broken, according to the prophecy of Jacob in the 49th chapter of Genesis—"The sceptre shall not depart from Judah, nor a lawgiver from between his feet, until Shiloh come." The other is really a charming figure: she holds the sacramental cup in the left hand, and the cross in the right, and looks, we may say, tidings of great joy. There are other supplementary designs, and the whole is finished with a border of ribbon and emblematical flowers, &c.

A STATUE OF THE SULTAN.—We learn with much surprise that the Sultan has actually given sittings for a statue of himself, to Mr. C. F. Fuller, the accomplished sculptor, now resident at Florence. Hitherto, the Turks have construed literally a command in the Koran equivalent to that which was issued from Mount Sinai—"Thou shalt not make to thyself any graven image, nor the likeness of anything," &c. The innovation will make many of the Sultan's older subjects shudder. It would be difficult to overrate the horror with which such an act would have been received half a century ago; as much so as an attempt to house a herd of swine in Santa Sophia, and would certainly have caused a revolution in Constantinople. The Turks are, however, rapidly approximating to the habits of Christian states, of which this is the latest and the strongest proof.

M. GAMBART has relinquished business as a picture-dealer and print-publisher in favour of his nephew, M. Lefèvre and M. Pilgeram, the latter of whom has been for some years his principal manager. The establishment will, consequently, be carried on in future under the joint names of MM. Pilgeram and Lefèvre, at King Street, St. James's Square. They are gentlemen of much experience, enterprise, and energy. As publishers of prints they are greatly needed in England, for that department of Fine Art is in a sad state of inefficiency with us. We understand they are preparing

several works of high class and of much importance. We cannot take leave of M. Gambart without a word of grateful comment on his long services to artists and Art; he has been a liberal supporter of both, and as a "dealer" is more than popular among the painters of all schools. To him, in a great measure, appertains the merit of introducing into England works by the leading masters of Belgium, of which country he is a native. No doubt he has had a prosperous career, but his transactions have been beneficial to others while profitable to himself.

MR. WEEKES'S statue of Charles II., for Westminster Hall, is completed in the marble, and will shortly be erected. As our readers are familiar with the cast for this figure, by its previous exhibition, we can only notice how admirably the fine qualities of the model are realised in the finished work.

WE are glad to state that Mr. Foley, R.A., has so far approached convalescence as to be able to bear removal to the seaside, where we trust he will speedily regain health and strength.

A BUST OF SIR RODERICK MURCHISON is now in course of execution by Mr. Weekes, R.A., for the Royal Society: for the Jermyn Street Museum the same artist is also commissioned to prepare a similar work.

F. WALKER, A.R.A.—By a sufficiently obvious error—which, however, we hasten to correct—we printed the name of this gentleman, who was elected an associate of the Royal Academy in January, as "F. Watson." Such mistakes do not often occur to us, but in spite of the utmost care they will happen sometimes.

MAPS OF THE NEW FRENCH FRONTIER.—It is stated that maps of the frontier now determined between France and Germany were prepared by the German staff so far back as September last. They have only just made their appearance in London. It is, of course, by the mere addition of a wash of colour that the change in nationality is indicated. The huge fragment added to the Germanic Empire is in the shape of the Hebrew letter Daleth, or a very wide-spread and thick-limbed inverted V, giving a symmetrical line of division between Empire and, *pro tempore*, Republic. To the north-east of this line bristles the long chain of fortresses, lately the pride and guardians of France.

ENAMEL IN ENGLAND.—The want of any school of workmen in enamel in this country is one that is most marked and lamentable. A disproportionately high prize was given, on a recent occasion, by the Society of Arts, for the encouragement of this beautiful art; but the one highly-rewarded specimen has found none to imitate it. It is true that we have abundance of that inferior kind of glazing known as Clerkenwell enamel, which is applied to the decoration of those objects of sham and tawdry jewellery that now fill the windows of a certain class of shops. But for real Art in this permanent and noble style we have to look abroad. The famous enamels of Limoges, which have only been of comparatively late years known in this country, are now imitated in France with a fidelity not unworthy of the old masters. The *cloisonnés* enamels of China and Japan form elegant articles of dress and of ornament, which might be very advantageously imitated by our workmen. Is there no manufacturer who will secure the lead in this favourite branch of industry, by a bold and enlightened application of his capital to its development? He would no doubt reap a rich reward.

REVIEWS.

THE AUTOBIOGRAPHY OF AN OCTOGENARIAN ARCHITECT. By GEORGE LEDWELL TAYLOR. Vol. I. Published by LONGMANS.

THE experiences of a man who has passed considerably more than half a century in the practice of his profession have some title to attention; though it is often undeniable that, in committing them to paper after a long lapse of time, there is a tendency to dwell too much on what in earlier days might be thought of importance, but which now can only be regarded as comparative trifles; and thus the author becomes dry and tedious. Moreover, information that two or three generations since was only in the reach of the few, has, in these days, become open to all; while recent investigations and modern science have done much to change the condition of things and to turn thoughts and ideas into channels of a new character.

The title-page of Mr. Taylor's large quarto volume—a second is in the press, he tells us—indicates, at some length, its contents. The book is "a record of his studies at home and abroad, during sixty-five years, comprising among the subjects the cathedrals of England, France, and Italy, the temples of Rome, Greece, and Sicily, with explanations of their various styles—and plans, from measurement; also incidents of travel, and sketches of other buildings and objects on his route, from notes and measurements during tours through England, France, Italy, Greece, and Sicily, in 1816 to 1819 (principally on foot), with revisits in 1857 to 1868."

It appears that the author was accustomed to keep a diary of his travels, &c., from an early period, and this it is which forms the staple of his book. Mr. Taylor was very intimate with the late Mr. Cressy, the architect; and the first entry in the diary, dated Tuesday, August 27th, 1816, runs thus:—"Left London by coach for York to meet my friend Cressy, there, and proceed with him to see whatever may be worthy the attention of the architect in that city and its vicinity, and proceed with the same view through Lincolnshire and other counties towards London. Arrived at York on Wednesday evening." There were two days and a night occupied in a journey which is now only the loss of five or six hours. The difference justifies the remarks in Mr. Taylor's preface—"The difficulties which lay in the way of obtaining that knowledge," (architecture), "in our time, will strikingly appear: access to all parts of the Continent and England being now easy, through the means of railroads, and the reference to early documents of all kinds being brought within the reach of all."

From the date of the foregoing entry down to the time of the author's return from his travels in 1819, these extracts are continued. They supply abundant and pleasant evidence of the writer's labours in the study of objects associated with his profession; and his descriptions and observations show much technical knowledge. His object, he says, "has been Architecture, and I shall give the details of my studies of that interesting science during a period of SIXTY-FIVE YEARS." Notwithstanding much diffuseness, and not a little self-gratulation, the record will prove instructive to the rising members of the profession. The volume is profusely illustrated with fac-similes of Mr. Taylor's sketches made on his travels: these are exceedingly bold in execution, showing more of the artist than of the architect's minute drawing.

THE POTTERY AND PORCELAIN OF DERBYSHIRE. By ALFRED WALLIS and WILLIAM BEMROSE, JUN. Second Edition. Published by BEMROSE & CO.

Our knowledge of the potter's art has of late years become so extensive, that each manufacturer requires a separate monograph. This valuable little manual, which treats of the once celebrated fabric at Derby, is the result of the late Midland Fine Arts and Industrial Exhibition, where so large an assemblage of Derby china was brought together, as to afford the student an unprecedented opportunity of com-

paring the productions of each period, and of determining the relative age of the different marks by pieces of known dates to which they are affixed. From these data the authors show that the earliest mark connected with the elder Duesbury is the well-known anchor conjoined with a capital italic *D*, invariably in gold, adopted by him on his purchase, in 1769, of the Chelsea works, which he carried on continuously with those of Derby, until 1784, when the Chelsea works were totally discontinued. Duesbury used this mark indifferently for both establishments, until, *cir.* 1773, royal patronage was extended to the manufactures, and he then changed his mark and ensigned with a crown the anchor for pieces made and decorated at Chelsea, and the *D* for the productions of the Derby Works. This crowned *D* is the true "Crown Derby," the earliest distinctive Derby mark authenticated. It is usually painted in blue, more rarely in gold or puce. This mark continued to 1788. In 1776 the elder Duesbury died, and his son and successor subsequently adopted the cross *bâtons* with three dots at the intersections; the jewelled arched crown above, and the letter *D* beneath. It occurs in gold, blue, and puce or lilac. In gold it is rare, the puce appears to be of the earlier date, and bears an unmistakable Chelsea character, the paste of the finest quality, the decorations delicate and elegant. On Derby pieces from 1774—85 may be recognised the paintings of the ubiquitous Billingsley, who wandered from Derby to Pinxton, Bristol, Worcester, Nantgarow and Coalport. His skill in flower-painting was unequalled. At the Derby Exhibition was shown his "prentice plate," on which was represented a wreath of roses in every form, painted with the delicacy and softness he alone could give, and which he effected by the process called "washing out." A uniform shade of colour was laid upon the leaf or flower, and the lighter shades produced by washing or wiping out with a colourless brush. The flowers of Billingsley, wherever painted, may be recognised by this mode of manipulation. At a later period, the Derby mark was executed in vermillion, and so continued under the third Duesbury, and his successor, Michael Kean, who married Duesbury's widow. In 1809, the works were bought by Mr. Bloor, to whose period belongs the "Japan" style of decoration used especially for tea and dinner services, gorgeous in red, blue, and gold. The vermillion mark was less carefully finished, the bows of the crown no longer jewelled, the cross-sticks of greater length. From 1825—30, Bloor used his own name and "Derby," surmounted by a crown: but afterwards to secure a uniform trade-mark he adopted the "thumb-printing." Instead of being painted with a brush, the impression was taken off upon the thumb from a copper-plate charged with vermillion, and thence affixed to the paste. The work concludes with a notice of the principal artists of Derby, including the modellers who gave to the biscuit figures their unrivalled reputation for beauty and delicacy. But we must refer the collector to the book itself for further interesting details relative to the manufacture.

THE CHRISTIAN'S ARMOURY. By CAROLINE R. DEANE. Published by BERRIDGE & CO.

This is a very beautiful volume, a charming example of chromo-lithography, bound with much elegance, admirably printed, and forming altogether a most attractive gift-book for any season.

The accomplished lady who has produced it is both author and artist; the sacred theme is treated in several short poems, good as compositions, and manifesting true Christian piety. The manner is indicated by the subject; the "whole armour" of the Christian, as the apostle explains it, is considered as a whole, and in detail,—the shield of faith, the sword of the spirit, the helmet of salvation, and the several other arms of the hero who fights the good Fight of Faith. The poems may be read with pleasure and with profit. It is to the book as a work of Art, however, that we mainly direct the attention of our readers. Without borrowing more than an idea from the old illumina-

tors, the lady has followed their guidance in the arrangement of her pages: each contains a miniature picture, highly wrought, while the verses are surrounded by emblematic flowers; thus, the explanation is given of one of them:—

"Righteousness; the name, the passion-flower (*passiflora*), is derived from a fancy likeness of the different parts of the flower and plant to the instruments of the Saviour's sufferings. This flower has, therefore, been chosen as a suitable emblem of the righteousness imputed to us through the sufferings of the Redeemer."

The miniature pictures our Lord bearing the cross onward to Calvary.

Besides the prints which show the Christian's armoury there are others that illustrate "The Watcher," "Truth," "Faith," "Prayer"—themes that have been a thousand times represented in sacred Art, but are always capable of novel treatment; which touch the heart and impress upon the mind the holy truths of the Gospel.

Mrs. Deane has thus laboured with a twofold object; she has worked as a teacher and also as a preacher, impressive with the pen and with the pencil, giving force to thought and substance to faith.

She has produced a very beautiful, and, at the same time, a very instructive, book, for which she will receive the thanks of all who may be so fortunate as to obtain it.

VERE FOSTER'S DRAWING-BOOK. Published by MARCUS WARD & CO.

This singularly comprehensive work is now completed. Its issue in numbers has been very successful, yet not more than it deserved. Each part was attainable for threepence, yet it contains eight pages of model drawings, some simple, some elaborate; and all sources of profitable instruction to the student, whether he is barely commencing to "learn" Art, or has made much progress towards its attainment. The volume, as now completed, of course begins with the beginning; the "portholes and hangers" of the artist, straight and curved lines; proceeding through leaves, trees, cottages, mountains, rivers, boats, animals, birds, to the human figure in all its "branches;" ending with an illustrated treatise on practical geometry.

It would be difficult to overrate the value of this work; a work that is not to be estimated by its cost: one is great, the other very small. Any learner may find in it a huge volume of thought; his studies, rightly directed by a competent practical teacher, who will teach him nothing by which he can be led astray, or that he will have to unlearn when he consults the great Book of Nature.

The pages are of tinted paper, and, generally, spaces are left beside the prints, on which the copies may be made; or blank leaves are given for the purpose. In fact, the parts cost very little more than would so many pages of plain drawing-paper.

THE SACRISTY. A Quarterly Review of Ecclesiastical Art. No. I. Published by J. HODGES.

Notwithstanding the numerous existing publications which—for the most part, indirectly rather than directly—include Ecclesiastical Art in their respective programmes, it is assumed that there is still room for a work which shall take the subject under its special wing; and we are not disposed to question the propriety of the assumption. This is the mission of "The Sacristy," the first number of which appears with several appropriate papers that form pleasant and instructive reading. Such are those on "The Completion of St. Paul's;" "Christian Symbolical Zoology;" "The Mosaics at Ravenna;" "Colour for Decoration;" "Some Thoughts on Modern Parish Churches," replete with excellent suggestions; "Art Metal-Work;" "Liturgical Dances;" "The Ancient Colony and Church of Greenland," &c. The various subjects are discussed in a liberal spirit—that is, without any very manifest leaning to any one of the parties into which our Church is divided.